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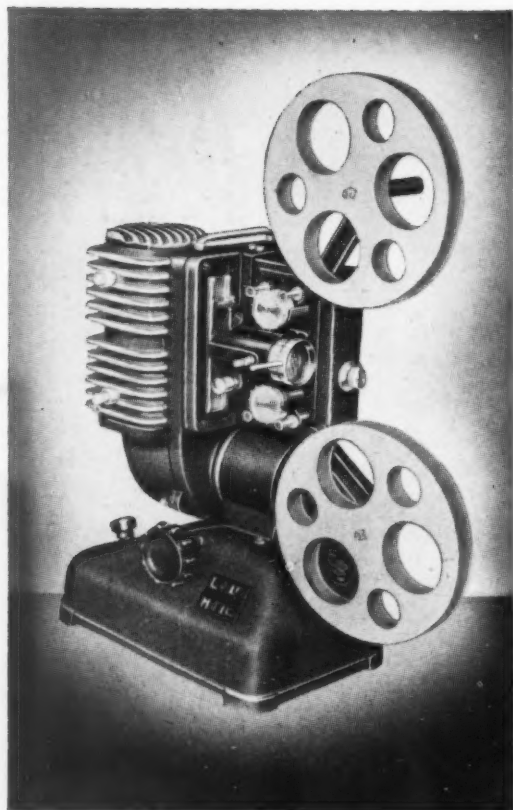


CHINESE FANTASY

J. R. HOPKINS

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**KODAK VERICHROME FILM.**—What more could a photographer ask than to receive at Christmas a supply of Kodak Film? Make up a gift package of two Verichrome Films. In popular sizes. Prices for the two: V127, 5/-; V120 and V620, 5/8; V116 and V616, 6/8.

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**MORGAN PHOTO OIL COLOUR OUTFIT.**—Just the gift to help the recipient "restore natural colours" to his prints. Easy to use; no special artistic skill necessary. Fourteen colours. Price 25/9.

**NEBRO EXPOSURE METER** will make "certainties" of those Christmas holiday snaps—as well as repay you in sensitised material saved. It is sturdily moulded, reliable and comprehensive. Price 35/3 (without case).

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## DATA BOOK ON KODAK BROMIDE PAPER

THE KODAK BROMIDE PAPER RANGE gives the photographer a wide choice of paper surfaces and base tints, enabling him to choose the combination of physical appearance which best suits his subject material. These characteristics, together with the wide contrast range, mean that he can select a paper precisely suited to the negative contrast with which he works. Uniformity of image tone throughout all grades of contrast is a fact attractive to the photographer who finds himself using various Bromide papers to cover the variety of his work.

Uniformity of handling and maximum versatility in processing and general handling make Kodak Bromide Papers a natural choice for the bulk of photographic printing.

### PHYSICAL CHARACTERISTICS

Among those characteristics here termed "physical," those of most importance are the image tone, the surface texture, tint, and weight or thickness of the paper stock.

**IMAGE TONE:** Image tone refers to the colour of the silver deposit in the finished print. If brownish, the print is said to be "warm" in tone, and, if blue-black, it is described as "cold." These differences in colour are caused by variation in size and condition of the silver grains which form the image, and are controlled by the emulsion composition and the conditions of development.

### SURFACE:

*Glossy* paper should be used always for prints intended for reproduction or for prints in which extremely fine detail is important. Glossy paper reproduces a wider brightness range than matte or semi-matte paper.

*Smooth* paper lacks the sheen of glossy stock but has no noticeable surface texture to interfere with the rendition of fine detail.

*Eggshell* is a delightful intermediate surface, showing the very slightest perceptible grain.

*Fine Grain* paper has a slightly pebbled surface, which adds richness to a print without loss of definition. It is useful for close-ups of young women and children, and clear architectural views. It also makes a popular medium for exhibition prints. This surface is generally a safe selection, as it has a wide application.

*Grained* paper has a surface similar to fine grain paper, but of a finer texture which lends itself especially to spotting and knifing by retouchers.

*Silk* paper has a shining, clothlike surface texture which adds to the interest of many subjects.

*Lustre.* A characteristic of all non-matte Kodak Bromide Papers. A special lustre finish gives a fine lustrous sparkle and rich sheen to the print.

*High Lustre* as the name suggests is a lustre surface with extra sheen and increased brilliance.

### COLOUR:

*White* should always be used for cold-toned subjects, unless there is good reason for choosing a tinted stock. It is recommended for snow scenes and seascapes, high-key subjects, and for prints to be toned blue.

*Old Ivory* is a somewhat warmer tint than natural white, and may be used in its place when sunny effects are desired.

*Cream* is effective in giving warmth and sunniness to all subjects. It adds richness to sunsets, scenes suggesting lamplight or firelight, character studies of elderly people, etc. It is recommended where the prints are to be sepia-toned.

**Weight or Thickness:** The paper stock of Kodak Bromide Papers is of highest quality both physically and chemically, for permanence and ease of manipulation of the prints. Depending on the thickness of the paper stock, Bromide Papers are classified as single, or double weight. Single weight paper is especially suitable for small prints, whilst double weight paper is preferable for larger ones.

**SPECIFICATIONS:** Offered in five degrees of contrast.

Weights and Surfaces.

Surface	Single Weight					Double Weight				
	1	2	3	4	5	1	2	3	4	5
Glossy .. .. .	F1	F2	F3	F4	F5	F1	F2	F3	F4	F5
White Eggshell ..		C2		C4			C2			
White Smooth ..						N1	N2	N3	N4	
Lustre .. .. .										
White Grained ..						E1	E2	E3	E4	
Lustre .. .. .										
White Fine Grain ..						G1	G2	G3	G4	
Lustre .. .. .						Y1	Y2	Y3	Y4	
White Silk Lustre ..										
White Fine Grain ..						K1	K2	K3	K4	
High Lustre ..										
Old Ivory Fine ..										
Grain Lustre..							P2	P3	P4	

1 — for high-contrast negatives.

2 — for normal-contrast negatives.

3 — for low-contrast negatives.

4 — for very low-contrast negatives.

5 — for extremely low-contrast negatives.

## PROCESSING RECOMMENDATIONS

**Safelight Recommendations.** Kodak Safelight, Wratten Series OA is recommended.

**Development.** Kodak Dektol Developer diluted 1 : 4 is recommended for normal work. If rapid development is vital, Dektol diluted 1 : 2 may be used, time of development being reduced.

For those who wish to compound their own developer, Kodak D-72 Developer is recommended, the formula for which is given below.

Kodak D-72 Developer may be conveniently purchased as a packed developer.

Agitate the prints during development and keep them entirely submerged in the developer; this will avoid uneven development and trouble from stains and spots.

## DEVELOPMENT

All processing should be at 68 F. or 20 C.

### KODAK DEVELOPER D-72

Dissolve the chemicals in the order given.

	Avoirdupois		Metric
Water (about 125 F.) .. .. .	20 ounces		500 cc.
Kodak Elon Developing Agent .. ..		55 grains ..	3.0 grams
Kodak Sodium Sulphite, anhyd. .. ..	2 ounces		45.0 grams
Kodak Hydroquinone .. .. .		210 grains ..	12.0 grams
Kodak Sodium Carbonate, anhyd. .. ..	2 ounces	300 grains ..	67.5 grams
Kodak Potassium Bromide .. .. .		35 grains ..	2 grams
Water to make.. .. .	40 ounces		1 litre

For normal use take developer 1 part and add water 4 parts: develop for 2 minutes in a tray.

### Rinsing.

Immediately after development, rinse the prints in a fresh Kodak Stop Bath SB-1a for at least 5 seconds. If the prints are drained for 1 or 2 seconds before they are put in the bath, the equivalent of approximately twenty 8 x 10 inch prints per quart (1 litre) can be processed. This bath checks development instantly, provided the acid has not been neutralized. It prevents spots and streaks in the prints when they are immersed in the fixing solution.

## KODAK STOP BATH SB-1a

	Avoirdupois	Metric
Water . . . . .	40 ounces . . . .	1.0 litre
*Kodak Acetic Acid, 28% . . . . .	5 ounces . . . .	125.0 cc.
*To make 28% acetic acid from glacial acetic acid, dilute 3 parts of glacial acetic acid with 8 parts of water.		

Move and separate the prints in the stop bath to ensure thorough access of the solution to all parts of each print. Do not leave prints soaking in water between development and fixing, as this will result in stained whites.

**Fixing.** After rinsing the prints carefully in Kodak Stop Bath SB-1a, fix them for 5 to 10 minutes at 68 F. (20 C.) in a solution prepared from Kodak Acid Fixer with Hardener. Agitate the prints frequently while they are in the fixing bath.

**Washing.** After the prints are fixed they must be well washed. For this, at least an hour is required in running water which flows rapidly enough to replace the water in the container completely every 5 minutes. Washing may be done by repeated changes of water, allowing five minutes for each change; at least ten changes are necessary.

Prints should be separated or turned over frequently to ensure thorough washing, otherwise stains, etc., are liable to develop later. A stream of water should not be allowed to fall directly on the prints. Place a tumbler or graduate in the tray and allow the water to overflow from it into the tray.

**Drying.** When washing is completed, the prints should be mopped back and front with a damp, clean chamois or other absorbent material, like clean, white photo-blotters. The prints may then be placed face down on light frames covered with washed cheese cloth or similar material. A belt drier may also be used.

**Sepia Toning.** Sepia Toned prints are especially attractive; a rich brown colour is very appropriate, and secures in the finished prints the most pleasing results. Kodak Sepia Toner affords an excellent medium for obtaining the best quality of sepia tone, but for those who prefer to compound their own formula, the following Kodak T-7a Sulphide Sepia Toner gives excellent results.



## KODAK SULPHIDE SEPIA TONER T-7a

### Stock Bleaching Solution A

	Avoirdupois	Metric
Kodak Potassium Ferricyanide .. ..	3 ounces .. ..	75.0 grams
Kodak Potassium Bromide .. ..	3 ounces .. ..	75.0 grams
Kodak Potassium Oxalate .. ..	8 ounces .. ..	195.0 grams
*Kodak Acetic Acid (28%) .. ..	1½ ounces .. ..	40.0 cc.
Water .. ..	80 ounces .. ..	2.0 litres

\*To make approximately 28% acetic acid from glacial acetic acid, dilute 3 parts of glacial acetic acid with 8 parts of water.

### Stock Toning Solution B

Kodak Sodium Sulphide (not Sulphite) .. ..	2 ounces .. ..	45.0 grams
Water .. ..	20 ounces .. ..	500.0 cc.

Prepare Bleaching Bath as follows:

Stock Solution A .. ..	20 ounces .. ..	500.0 cc.
Water .. ..	20 ounces .. ..	500.0 cc.

Prepare Toner as follows:

Stock Solution B .. ..	5 ounces .. ..	125.0 cc.
Water to make .. ..	40 ounces .. ..	1.0 litre

The prints to be toned should first be washed thoroughly. Place into the Bleaching Bath, and allow to remain until only faint traces of the half-tones are left and the black of the shadows has disappeared. This operation will take about one minute.

**NOTE.**—Particular care should be taken *not* to use trays with any *iron* exposed, otherwise blue spots may result.

Rinse thoroughly in clean cold water.

Place in Toner Solution until original detail returns. This will require about 30 seconds. Give the print an immediate and thorough water rinse; then immerse it for five minutes in a hardening bath. The colour and gradation of the finished print will not be affected by the use of this hardening bath. Remove the print from the hardener bath and wash for one-half hour in running water.

### POINTS TO REMEMBER

1. Check your safelights frequently—it costs only a narrow strip of paper and may save you a lot of veiled, poor quality prints. The life of safe-light screens is not indefinite, and their ultimate breakdown can be quite rapid under some conditions.
2. Never use boiling water for making up developing solutions. Water at about 125 F. will dissolve all of the necessary chemicals quite readily and without risk of harm.
3. In compounding formulae, each chemical should be completely dissolved before the next is added.
4. Use only stoneware, glass, stainless steel or good enamelled containers for the mixing and storing of developing solutions.
5. The developer temperature should be held accurately to 68 F., and it is an advantage if the stop bath is held at this temperature also. The temperature of the fixing bath should never exceed 68 F.
6. Do not leave prints soaking in water between development and fixing, as this may result in staining of the whites.
7. Use of dual fixing baths is more certain and will save much trouble due to improper fixation (this applies particularly when prints are to be toned subsequently). Prints go into the older bath for 3 minutes and then into the fresher bath for 2 minutes. Eventually the older bath is discarded; its place is taken by the second bath and a fresh solution is made up to act as the new second bath.
8. Over-fixation should be avoided. Five minutes is ample time in a good fresh bath unless the fixing bath is exhausted, and then the only safe remedy is to renew the bath—not to increase the time.
9. Do not let prints float on top of the fixing bath or cling together in a mass during either fixing or washing, as this is liable to result in stains.
10. Prints to be toned should be normally exposed and fully developed. Prints which have been over-exposed and under-developed may tone to an unpleasant colour and be lacking in quality.
11. In enlarging, the only light that reaches the paper should come through the portion of the negative being enlarged — the edges of any portion of the negative not included in the picture should be masked off by an opaque mask. Light streaming round the margins will result in a degraded image, as also will any stray light from the enlarger.

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# The Photographic Societies

## PHOTOGRAPHIC SOCIETY OF VICTORIA

Highlight of proceedings during the last few weeks was the outing to Hume Vale on Sunday, October 7th. This was attended by some 30 members, friends and families and proved most enjoyable. The weather was perfect, the company delightful, and the locality excellent for pictorial photography.

Recent indoor meetings have concentrated more on colour than on other aspects of photography. On September 21st some unusual Kodaslides were screened by Mr. W. A. Deutsher. Some of these dealt with the aboriginal settlement on Palm Island, Queensland, while others depicted native life and customs in Equatorial Africa. The fine quality of all the slides was a tribute to the skill and stamina of Mr. Deutsher as a photographer and also to the quality of the materials used, which stood up remarkably well to the rigours of a scorching climate. Mr. Deutsher reported that in Africa he recorded sun temperatures as high as 160 deg. F., and that the action of touching the metal parts of the camera resulted in blistered fingers. Even at night the temperature in his sleeping quarters sometimes did not fall below the 100 deg. mark, so the warning to "store in a cool place" was rather futile. In spite of this, his Kodachromes showed remarkably little colour deterioration, and what small amount did take place was only after exposure to these temperatures for several weeks on end.

On October 4th one of our members, Mr. Ivan Hodder, chatted to us under the title "Introduction to Colour Processing." He dealt in particular with one colour film, explaining its construction and describing how it is developed. He pointed out that natural colour photography is not as new as some people imagine, because the first natural colour photograph was made and projected by the scientist, Clerk Maxwell, in 1857, using a three-colour process with filters consisting of glass containers filled with coloured water. The present development of colour photography is due to the modern availability of suitable materials and processes rather than to any revolution in method of approach.

E.R.C.

## BERRIMA DISTRICT PHOTOGRAPHIC SOCIETY

The monthly meeting was held on Tuesday, 25th September, in the C.W.A. Rooms, Bowral. Owing to heavy rain the attendance was smaller than expected, but several new members joined.

The President (W. A. Palfery) introduced Mr. S. Findlay, who is a keen colour photographer. In his remarks the President pointed out that the society was interested in all types of photography, and the principles of the art applied to all kinds of cameras, irrespective of price, brand, or reputation.

A selection of twenty-five mounted A.P.-R. prize-winning photographs was on display. This collection had been kindly loaned by Kodak Ltd. and was very much appreciated.

Mr. Findlay then proceeded to show his 160 colour slides of Tasmania. Included were slides of Port

Arthur, coastal scenes and several splendid dawn and sunset shots. The show concluded with several beautiful interior shots of flowers. Members asked many questions and Mr. Findlay explained the importance of balance and correct exposure in colour work. A vote of thanks was carried by acclamation. F.V.S.

## MANLY CAMERA CLUB

On 6th September, Mr. V. S. Joyce, a local photographer, delivered a very interesting lecture and demonstration on portrait lighting, which proved most instructive and which was appreciated by all.

At the second Annual General Meeting, held on the 20th September, the election of officers resulted: President, E. Douglas; Vice-President, J. J. Waterer; Hon. Secretary, F. B. Solomon; Hon. Treasurer, A. R. Patterson; Hon. Publicity Officer, Mrs. Harrison; Hon. Auditor, L. Hope-Caten. Committee, Mrs. M. Wheatstone, Messrs. E. Ware, C. I. Tringham, S. Scotchmer, K. Musgrave.

The second Annual Report and Financial Statement was read and a copy was presented to each member. Points from this showed that 24 club meetings were held during the year (excluding a Christmas social and committee meetings). After purchasing several items of equipment and paying for stationery, printing, etc., finances still showed a healthy state, but owing to increasing costs it was necessary to increase the fees to 15/- per annum in lieu of the previous charge of 10/-.

The club held twelve competitions (alternative "Open" and "Set" subjects), engaged sixteen outside lecturers and judges, and fourteen talks were given by club members. A beginners' class had been conducted and many happy inter-club relations had been formed.

The club wishes to place on record its thanks and appreciation of the help extended by the various photographic houses, clubs, and others who have given up so much of their valuable time.

The year's point score competition resulted: A Grade: 1, Mrs. M. Wheatstone; 2, J. Hollingworth; 3, E. W. Douglas. B Grade: 1, J. J. Waterer; 2, F. B. Solomon; 3, C. I. Tringham. F.B.S.

## BALLARAT CAMERA CLUB

On the night of September 26 members enjoyed a talk and demonstration on "After-treatment of Negatives and Prints," by Mr. W. Broadhead, of the Melbourne C.C., who happened to be visiting Ballarat for the South Street Competitions.

The talk was clear, concise and very instructive, and just what many members needed, with the result that pencils and notebooks were much in evidence, and no doubt future prints will bear witness of some of his suggestions having been carried out.

Some likely-looking "negs." exposed during the Newlyn outing were reported, and resultant prints will be viewed at the October meeting. Before then, a visit will have been made to Lal Lal. There was also a suggestion for a week-end camping trip to the Grampians some time in the near future.

Two lady members were congratulated on their success with photography in the homecrafts section at the Melbourne Royal Show. Mrs. Richmond gained equal first and third for hand-coloured photographs. In this section, Mrs. Strange received a highly commended, and, in addition, won first for seascape, first for animal study, second for landscape, and second for four photographs (any subject). M.S.



JUST MAKING IT F. B. Solomon

Vol. 58

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No. 11

# THE AUSTRALASIAN *Photo-Review*

Editor: KEAST BURKE, A.R.P.S., A.P.S.A., Hon. Rep. P.S.A.

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## Preview of December

By way of commemorating the close of Australia's Jubilee Year, the December issue will contain a special eight-page feature which will typify, in facsimiles, eight of the most important documents from the early days of Australia—these from the renowned collection of the Mitchell Library, Sydney.

There will be reproductions of prints submitted for the Dr. Julian Smith Awards for Character Portraiture, together with a suitable supporting article.

Leo and Molly Lyons will tell us something about Mauritius and its several links with Australia. The gadget issue promised for November will also be included.

Contributions involving the aspect of practical photography are once again invited by the Editor with a view to publication.

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# Some Thoughts on Judging

## PART I

Any form of judging things is apt to prove difficult, but when it comes to applying this dictum to photography the comment may well be considered in the nature of a masterpiece of understatement. One of the troubles is that most photographic judges are already persons with a reputation for salon photography of one type or another—and that means he is likely to be a man of definite ideas. So we come to one of the dangers of judging or of salon selection—which is the likelihood of an undue leaning towards one's own particular class of work. The truly impartial judge must train himself to realise that there are points of view other than his own.

By way of a starting point, I would like to refer to a quotation which impressed me very much when I first read it:

"A print to be successful should stimulate and convey some thought or feeling to the onlooker. It is not necessary for me to be a born artist in order to recognise a well-executed picture. There are many geometrical forms around which a composition can be built, chief amongst them being the triangle, circle and radii, *i.e.* radiation. These forms act the same as the steel framework of a building. They determine the shape or design and add strength. There must be a governing factor around which everything else centres. The chief aim of those who aspire to judge another worker's prints should be to recognise the outstanding characteristics of a picture. It may be the way the light strikes the subject. It may be the feeling of mystery in the shadows, the beauty of the line or the fascination of tone that intrigues one. The regular practice of evaluating prints will make the keep the mind pliable."

Now recall what I mentioned in my first paragraph—your mind must be pliable. You must be able to get away from your favourite subject, whatever it may be. You must learn to see with the other man's eyes—so that the abstract as well as the concrete qualities of the work may be observed. The expression "concrete qualities" refers to the make-up and the building up of the material—those

By HENRI MALLARD

qualities you should learn to analyse subconsciously, to put a mental measuring rod on them, as it were, and you must be able to do that on sight.

Rules, as we all know, are laid down mainly for the beginner; a competent judge should be so familiar with them that their application becomes subconscious instead of laboured. Moreover, his trained perception will tell him how far he can pass over minor faults without becoming too technically minded or lost in petty details.

That is an important point. There may be a print on the wall which makes a very strong appeal on account of its technical excellence. Another print has some minor faults—when I say "minor faults" I mean minor faults of preparation—yet the content of that print is so strong, the subject matter is so well proportioned and well balanced that you must give full credit to it. You have simply got to give it the honour it deserves. Technical excellence is something one must have, but nevertheless it is something which is not always mechanical. There should be nothing mechanical in the building up of a good picture. The man who does try to do it mechanically is likely to fail dismally, and the judge, whoever he may be, who fails to notice the strong points of the building-up of a picture also fails. He does not fail from his own point of view, but for the reason that he gives too great a degree of preference to technical excellence.

Although I have just told you that you can waive technical excellence to start with, you should do so only from the point of view of small discrepancies. In the first place, you cannot make a silk purse out of a sow's ear. So therefore, if you see work which is slovenly or work which is not technically first-class in its preparation or work in which the basic idea is not carried out with precision, then you must write it off as a failure. So you must look for technical excellence to



# New Ideas Behind the Camera

There appeared recently in a current magazine an article calling on all photographers to mend their photographic ways, revise their views and generally to try to bring about a fresh outlook in British photography. Numerous letters have appeared, too, complaining forcibly of the hackneyed type of shot so often seen at exhibitions. An editorial in a photographic magazine suggests the formation of a British "School of Moderns," and says the chances of its formation are about as small as the Sunday joint.

Now there is, to my personal knowledge, at least one movement in being which aims at bringing about just this new approach to picture making. It is concerned with the photographic students and, as such, cannot reach the vast majority of keen and enthusiastic amateurs to whom these appeals are primarily directed.

It is precisely these keen amateurs who form the backbone of all our provincial

By EDWARD C. PARTRIDGE

exhibitions up and down the country, but who nevertheless have, quite without realizing what is happening to them, allowed themselves to be tarred with one gigantic brush of traditionalism—and tar is hard to get off once it is on.

These are the people who supply the exhibition walls with the heart-rending shots of rowing-boats lined up by the quayside, of old ladies knitting, of shady glens and brooks which babble nothing but photographic platitudes. Year after year any thrill of beauty which once they might have imparted is worn ever thinner by their constant re-appearance. Year after year they crop up ghosts from the past, sometimes clad in a new guise, but always the same old soul-sickening ideas lie behind them. Time after time photographers rack their brains to find titles which

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start with, but that is by the way. Every print hung for exhibition should be of high technical standard, and when it comes to judging such things as club monthly contests such elements as technical excellence and richness of image must be of paramount consideration.

Presentation, too, is allied to technique; obviously it makes a big difference if a salon submission is properly presented. The term "correct presentation" covers such aspects as weak proportions, careless titling, damaged mounts and untidiness generally. Not so often seen nowadays is the failure of the tint of the mount to harmonise with the overall tones of the print. As for titling, this has been much in the news lately, the discussion even reaching the point where many have said that titles are unnecessary. Actually, I suppose that a title is unnecessary as regards a single print shown to friends or submitted at a club monthly meeting, but no one would seriously suggest that an international salon should be conducted with all prints untitled. Aptness of titles is another point—one often sees some

very clever ones, but their cleverness should not be allowed to carry off the job that rightly belongs to the print itself. These are the ways that the judge does take the title into consideration in his estimate of presentation. I was almost forgetting the value of the title in helping out the balance of the print. It is an old trick to make the title or signature slightly heavier if the photographer feels that a little weight is required on that particular side. Just to what extent that type of thing is to be permitted is the matter for the taste of the individual judge.

Allied to presentation are such matters as the order in which prints are to be judged and the question of lighting. As standards for both of these matters have been established by the P.S.A. (page 530, *A.P.-R.* for September, 1950) there is no need for me to refer to them here.

In Part II I am planning to cover such important aspects as subject matter, form, content and mood.

(To be continued)

match their subjects in triteness. Usually they succeed and there is one more link in the chain which binds British photography, cramping free artistic expression, pulling the wool over the eyes of the chaps behind the cameras, until at last the point is reached when they cannot express themselves freely any more.

It is then that either they revolt altogether against photography, or else rationalize their approach by persuading themselves that by studying books on technique and composition they may, one day, produce a masterpiece.

The response to beauty in any form and the desire to record it so that others may share its appreciation is, of course, wholly desirable. It is only when photographic vision becomes narrowed through constant repetition of well-worn themes that a photograph ceases to arouse any sense of beauty, but merely one of boredom.

What suggestions can we offer and how can we train ourselves to a new line of attack behind the camera? It can be done, but it is a hard and stony path to follow.

First, it involves the freeing of the mind of each and every preconceived notion of what a good photograph should consist of. Laws of composition may be accepted again later on, but only as guides and never again as laws.

Second, all temptation to read a story into a picture must be resisted. Association of ideas should give place to purely *visual* enjoyment. You are seeing a picture and responding to it, not through any process of reasoning, nor by trying to establish some logical relationship between the various units of the picture, but simply by letting your mind dwell upon subtle rendering of texture and of form, upon the way each unit has been placed in sympathy with the others and the way each has been lit.

If you are looking at a picture of a ping-pong ball on a block of wood, there is no need to ask yourself how it got there, what use a ping-pong ball would be on a block of wood and what strange things will be photographed next. In reasoning in this way you are misunderstanding the intention of the picture. You will be left wondering why it was taken, and that is a question no one can answer, because there is no answer, except that objects

may be made to appeal visually on a photograph in a way in which they could never appeal if they had never been photographed.

It is all just as simple as that.

From that example we begin to look at ordinary, everyday objects in quite a new light. No longer do we try to establish some link between a cabbage and a king. We look at each separately and try to assess the photographic possibilities of each. And if, by chance, we find that they combine to produce a good picture, we have not the slightest compunction in placing them side by side. The only link between them will be a visual one and, if they do not agree with each other aesthetically, we discard one and replace it, if necessary, by a ship's anchor or a Roman toothpick.

Once the well-worn rut is left behind the mind is free to explore countless subjects which would never even have been noticed before.

But here we come across a serious snag. It is not, unfortunately, *merely* the visual appeal we have to reckon with. As photographers we have chosen to express ourselves in a medium where art and science link hands. These are purely mechanical and scientific reasons why we often have to discard one subject and replace it by another. There are well-defined limits to what negative and paper will express for us. We have to realize, through practice, just what range of contrasts in lighting and materials will give us a chance to exploit the emulsion to the full.

This, however, is but a small task compared with the preceding spring-cleaning of the mind.

There are many sincere photographers who will find this task an almost impossibly difficult one. They will rationalize their difficulties by saying that they cannot understand "this queer new trend" and cannot see anything in it at all. This is not surprising, as it has happened with every new step forward since civilization began. The step must and will be taken, or photography will die from slow starvation.

The dawning of colour photography has come and with its advancement will come fresh challenges. No longer will pictures have to be thought out merely in terms of shades of grey, black and white. The visual relationships between colours as well as



# The Modern Trend

"Here," I said to myself, as I began to scan Edward Partridge's *New Ideas Behind the Camera*, "is the 'lowdown'—something which promises to hold the greatest interest for photographers—and, in particular, pictorial photographers—all over the country."

Here, supported by a goodly selection of those queer still-life oddities\* that have come

\*The reference is to the supporting illustrations to the Partridge article—these were in the nature of still-life arrangements based on commercial and industrial material.

Editor

to be regarded as forming the backbone of the so-called modern outlook movement, was a detailed exposition of the new philosophy and a description of what it stood for; offering I hoped, guidance to us all on how we, too, might free ourselves of our shackles and be able to enjoy the same freedom of vision and aspire to the same ambitious goal as the inspired exponents of this curious new creed.

I read hopefully, looking for the information, and the inspiration, that we have all been seeking for a great many years: how to lift our photography out of the rut.

between form and texture will bring new problems. The photographer will, we hope, be less inclined to make a straight shot of a picturesque harbour with lots of little boats on the water and call it "Ere the Sun went Down." Instead he will, perhaps, try a close-up of the mast and rigging arranged in an attractive pattern on the deck, and with luck, he will even decide to let the picture say what it has to say without the "help" of a title!

Why not start right away? Look around and pick a simple shape—any object which has form and texture. Hold it under the sun or under a spotlight and turn it around. Notice vividly the varying effects produced by differing light intensities and angles. Notice how a general flood of light (e.g., sunlight) brings out its form, while a harder, more oblique light emphasises texture. Then if you feel it might look well in a photograph, take it and combine it with

By **PETER D. SNOW**, A.R.P.S., F.R.S.A.

Alas! I was to be disappointed. Admittedly pictorial photography is in something of a rut; but there are ruts and there are ruts. Some ruts are wide and shallow, while others are narrow and deep. Far from freeing photography from its ruts, it seems that all this new outlook is trying to do is to lift it out of one rut—a rather wide one with considerable scope for variety—and then to deposit it into another much narrower and deeper rut; narrower because of severe limitations of subject-matter and treatment, and deeper because its very narrowness forces everyone who traverses it to pursue almost exactly the same path along it; with an inevitable slowing of progress and eventual stagnation.

Let us examine this 'new outlook' business on the basis of what we are told.

To my mind, the most striking statement in the article is the admission that it is not

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any other object which increases its appeal, no matter whether there is any logical connection or not.

Always be ready to try out new subjects, new lighting combinations, but keep everything *simple*, everything *natural*.

\* \* \* \* \*

Generally, concentration of subject means concentration of appeal. The part is very often greater than the whole and the fewer words one uses to express an idea the more force it is likely to carry.

It is the idea which counts—the new, fresh idea. With each new-found subject—the ones which have to be discarded because of the limitations of photography—our general awareness to life increases and with it will grow the chances of new life and a breath of welcome fresh air to the photographic world.

*Amateur Photographer*, May 30th, 1951.

intended that the 'modern' pictorial photograph should possess more than visual—or, in other words, purely decorative—appeal. This statement is all the more surprising since it follows a long series of 'blurbs,' put out already by the 'moderns,' describing among other things the highly intricate emotional complexities experienced by them as a result of such unpretentious things as squares and triangles, eggs and wire-netting, or perhaps hypo-crystals and orange-peel, being arranged together and photographed; and if, then, there is not appeal beyond the visual, perhaps we were not so dim after all when we could not fathom what they were talking about.

I will readily agree that visual appeal should be present wherever possible in a photograph. Without visual appeal, the whole thing falls down because nobody will want to look at it; but just getting people to look at a picture is not enough, and to advocate discarding, out of hand, association of ideas as an essential part of picture making is to restrict and hamper the real artist by turning him into very little more than a decorator.

The moderns, it appears, also seem to think in terms of still-life and very little else. One must concede that where it is desired to photograph normally incompatible objects together, there is often not much choice. However much one might like to see a Piccadilly Line train in the Sahara, or perhaps a neat little composition embodying the liner Queen Elizabeth and the Dome of Discovery the physical limitations are such that it just cannot be done. Hence, I suppose, the restriction of the field to still-life.

Let us not delude ourselves. There is more to a good pictorial photograph than mere unfamiliar subject matter. The theory described

by Mr. Partridge takes no account of life; of people; of industry; of action; of atmosphere; of *natural* beauty (although he says keep everything simple, everything natural), or of a host of other moods and ramifications of pictorial photography. At best it can be described as an ersatz pictorialism—an inferior substitute for the real thing. It follows a narrow line which doubtless provides amusement for the leisured, like a game of patience; but which, also like a game of patience, has little use beyond passing the time, and is thoroughly unrelated to the outside world.

My plea is for good, straightforward photography; for photographs, whether pictorial, commercial or portrait, to be taken in the orthodox manner, only *better*. In British photography, both amateur and professional, there is plenty of room for improvement in this direction without going completely crazy in other ways and trying to be different purely for the sake of being different. For my part I do not take my photographs to keep up with trends, or for that matter to satisfy exhibition judges. I know what I like and my pictorial photographs I take to please myself entirely; while my professional work is necessarily something of a mixture of what I want and what the customer requires. Each of my illustrations is what I regard as a good example of its class. Each, I think, has more than purely visual or decorative attraction—although this must necessarily rank high—and each has been acclaimed by either the exhibition judges or the customer. Their success has depended not on the *fact* that they were taken but on the *way in which* they were taken.

That, in my way of thinking, is the crux of the whole matter.

*Amateur Photographer, August 15th, 1951.*

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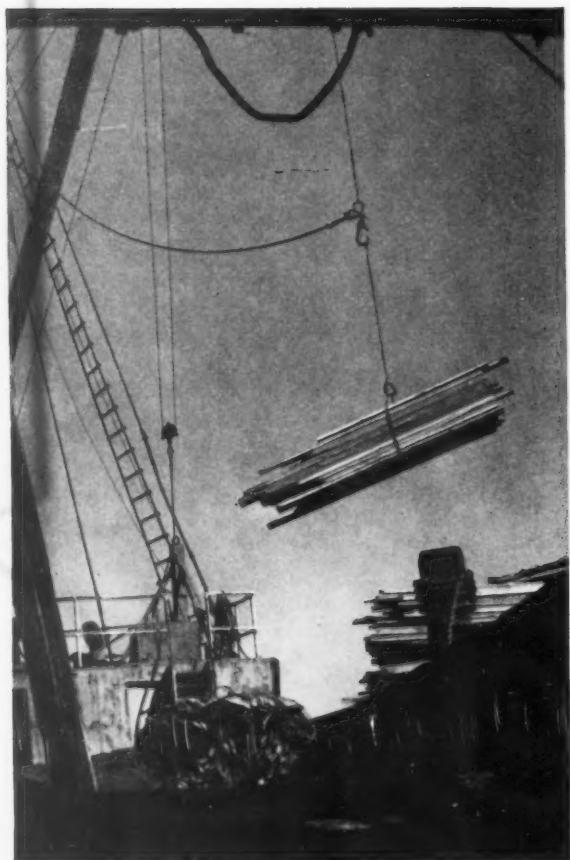
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**SPEED BOAT**



**S. C. Piper**  
**UNLOADING OPERATIONS**







**R. Parsons**

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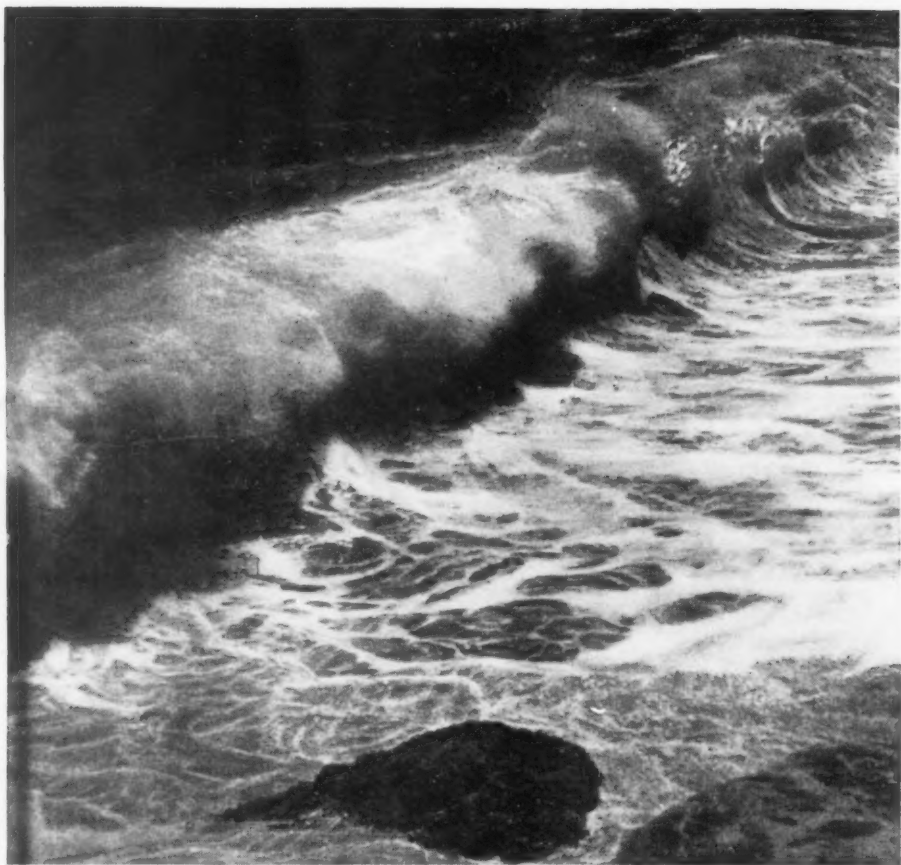
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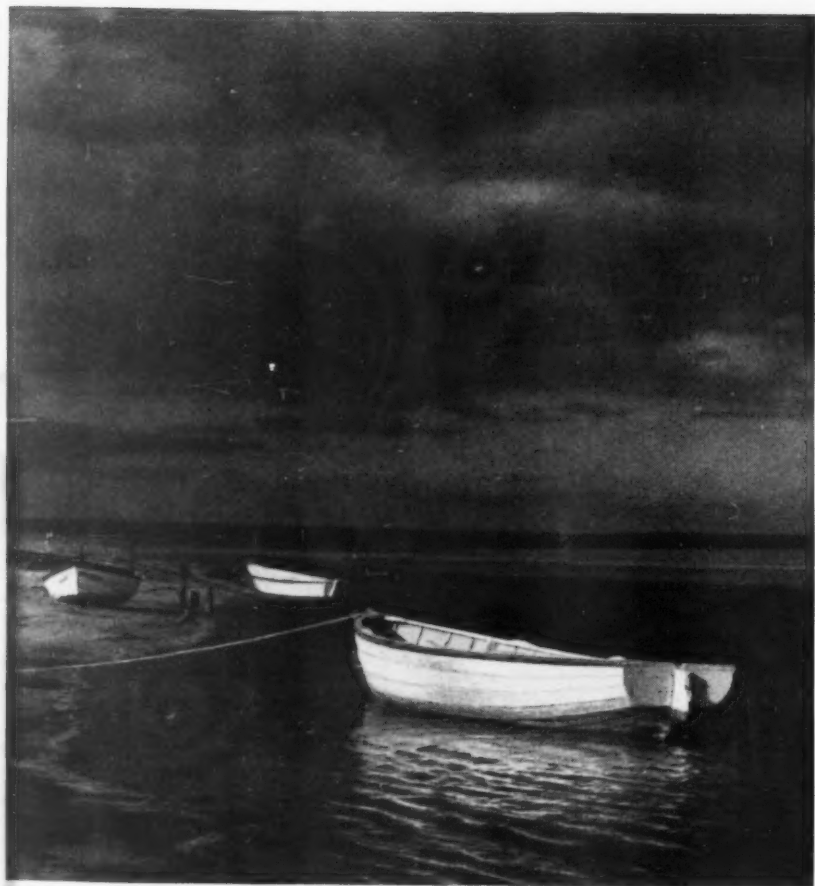
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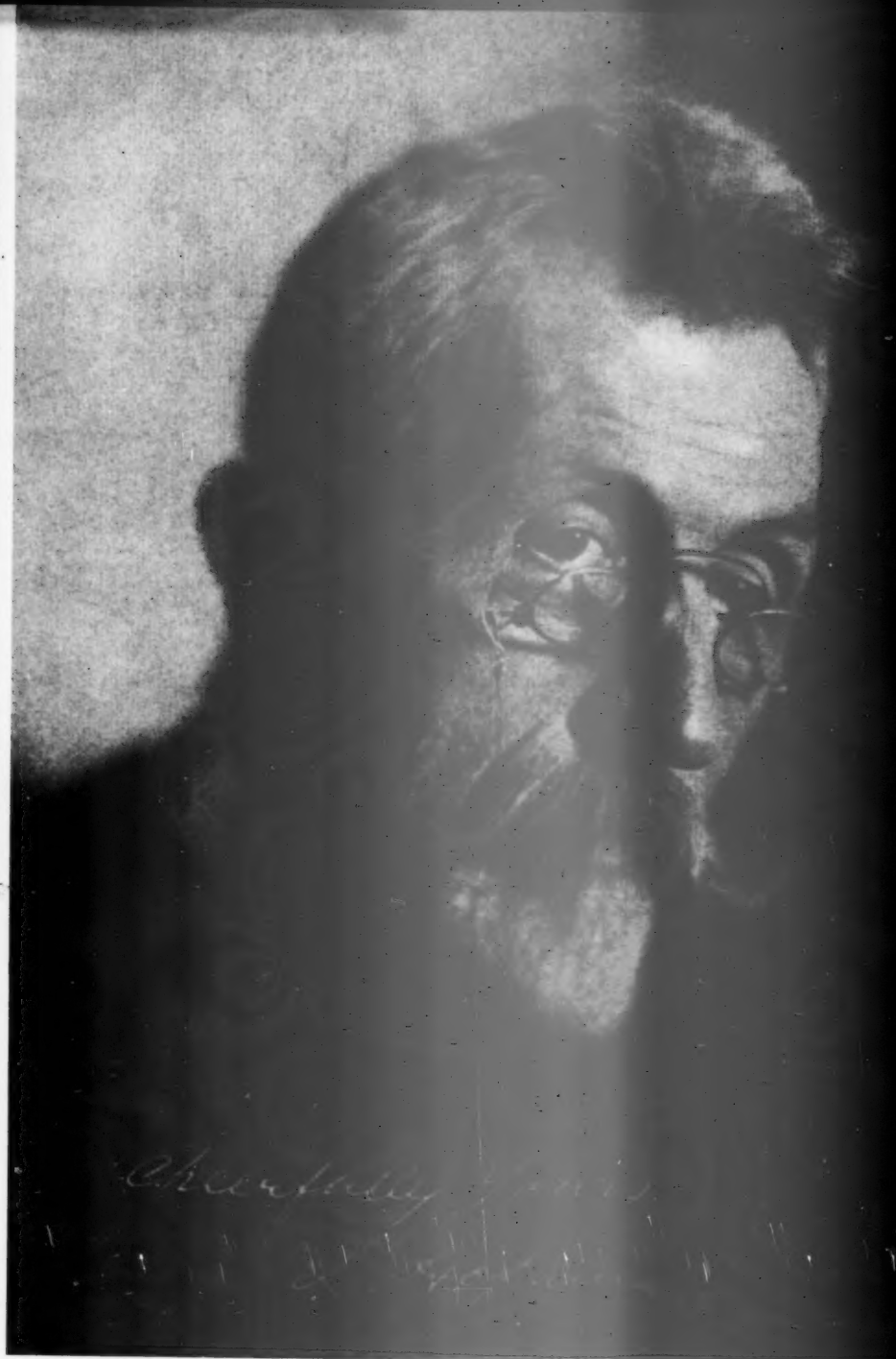
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The original  
is a bromoil transfer,  
about one-third larger in  
size. It was for many years in  
the possession of the distinguished cartoonist, finding an honoured place as a special frontispiece to his Author's Copy of the de luxe volume of his Collected Work. On Hop's death the volume passed to H. K. Prior, to whom we are indebted for permission to reproduce the portrait. (See also page 518, *A.P.R.* for August, 1951.)



*"Hop" of the Bulletin*

*from the bromoil transfer by  
L. W. APPLEBY (1905)*





# Electricity and the Camera

When George Simon Ohm in the year 1827 discovered Ohm's Law, an equation by which electrical quantities can be determined, he could scarcely have visualised, even in his wildest dreams, the tremendous ramifications of the industry that have been made possible as a result of his researches. Modern photographic processes have become so completely dependent upon the use of electricity, that it would now be quite impossible to carry on the vast photographic industries of the world without a multitude of electrical aids that are as necessary to the amateur photographer in his home darkroom as they are to the elaborate mechanism of a large medical X-ray plant. Yet, it is a fact that many amateur photographers have a very hazy idea of the principles underlying the electrical side of their hobby, and since it is desirable for all to have at least a good smattering of this subject, both from the point of view of the added interest it can bring to an already most absorbing pursuit, and for the understanding of the dangers associated with its misuse, it can actually be considered a duty for us to learn as much about it as we can reasonably be expected to do.

A brief discussion of the many ways in which electricity is applied in photography will pave the way for a more technical discourse upon the whys and wherefores, the rules and laws governing its uses and the pitfalls of electricity, which are always ready to entrap the unwary experimenter.

Electricity comes to us through the Council's mains. When we use it, we are spoken of as "The consumer." Anything at all that we connect to a power-point for the purpose of using electricity, is termed an "appliance." A power-point is an "outlet." Outside your house the lines connecting your meter to the electric poles are the "Council's mains." They are absolutely taboo; you simply do not connect anything to those wires. Inside your home are the "consumer's mains" and "sub-mains." These are yours, but neither are you allowed to interfere in any way with this part of the installation. If you require any alterations or additions made to your own wires, you must employ a licensed electrician to do the work for you. That is rather an annoyance, and an expense too; but there is a very good reason why you should not do your own wiring. There have been quite a few cases, some quite recently, of amateur electrical installations being the cause of severe electric shocks to unsuspecting persons, not to mention the one or two deaths that occur from this practice now and then.

In a building where the installation has been faithfully carried out by competent electricians, the only danger of accident lies in a lack of understanding of the necessary precautions which should always be observed when handling electrical accessories or in their deliberate wilful misuse. A carefully considered and complete set of 800 and more rules governing all electrical wiring has been compiled by the Standards Association of Australia, and this is continuously being brought up-to-date by amendments to the original book, so that one would have to be an electrical mechanic employed daily in his trade in order to understand what is necessary to know about house-wiring.

The fire underwriters are interested too in your electrical installations so, if you are tempted to make any alterations to your existing wiring, remember that a fire resulting from any fault you may introduce

By VYVYAN CURNOW

into the system, could have the effect of rendering completely void any claim for compensation for loss of your home.

In terms of its circuit arrangement, the most elementary appliance in common use is the lamp globe, which consists, electrically speaking, of a resistance wire which is used to generate light. As a mechanical achievement, however, the electric light globe is one of the marvels of the modern age, depending as it does upon the highest arts of the glassblower, the science of metallurgy, and the fruits of a century's researches in chemistry and electronics.

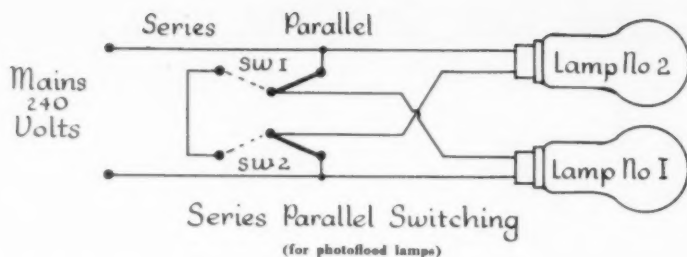
When an electric current is passed through a conductor, some degree of heat is always generated, and when the conductor happens to be one that offers a high resistance to the passage of electricity, as does the filament of an electric lamp, the heat becomes so intense that the filament wire is brought to a state of incandescence and a brilliant light results. To prevent the filament burning away, the air is driven out of the glass globe of the lamp and the space inside is filled with an inert gas.

The amount of current that a lamp can safely be relied upon to carry, and consequently its light-giving capacity, is pre-determined by the manufacturers with a view to economy and efficiency. If we take a lamp of 110-volt rating and plug it into a 240-volt supply socket, it will show with a greatly increased intensity—if it does not explode—and because the filament becomes many degrees hotter than usual, the light it gives off will be whiter and therefore more like daylight in quality.

A photoflood lamp works in exactly this way, but it is usually provided with a safety device which prevents it from exploding and guards against blowing-out the house supply fuses at the instant when the lamp finally burns itself out—which is something that happens in a very short space of time with a lamp of this nature, where life expectancy is approximately two hours of aggregate running.

Other lamps, such as the Argaphoto, are designed to over-run in the same way, but to give a comparatively long and useful life (approximately 100 hours); these require the incorporation of special alloys in their filaments, as well as other high temperature precautions which necessarily make them expensive as an initial outlay, though actually they are no more costly, in the long run, than the normal photoflood lamps. Both of these types of over-run lamps are obtainable with built-in mirror reflectors which give the light a directional effect and practically double their efficiency. Over-run lamps of a special design are also used in enlargers, their chief difference being in that the maker's name and other data are printed upon the side of the lamp instead of on the end of the globe, where a clean surface of opal glass is desirable as a source of luminosity for enlarging purposes.

The function and construction of a photo-flash bulb is an entirely different matter. The filament of a flash bulb is really only a trigger necessary for the purpose of setting fire to a bundle of fine magnesium



Both the placing of lights and the focusing are facilitated by this series-parallel switching system. The switch can be either a double-pole, double-throw (D.P.D.T.) or two single-pole, double-throw (S.P.D.T.) switches, manipulated in tandem or individually. The latter method gives a choice of switching either one or both lamps full on or the two on together at half-power. The economy of such an arrangement is twofold; in addition to saving power, the life of the lamps is very considerably prolonged when they are run in series.

wire or aluminium foil inside the bulb which is filled with oxygen gas.

Once having started the action inside the bulb, the filament melts itself away, leaving the contents of the bulb to burn spontaneously—a process which happens almost instantaneously with an emission of intense white light. It is simply an up-to-date version of the old magnesium flash powder without the attendant smoke and noise.

Flash bulbs for amateur use are plastic coated to prevent shattering of the glass when the flash takes place inside. They are perfectly safe because the electric power required for their operation is supplied by harmless torch-battery cells, and there can never be any question of danger from electric shock associated with their use. The common flash bulbs for amateur use are designated PF14 for smaller bulbs, and PF25 for the somewhat larger bulbs of almost twice the intensity. Newest of all is the G.E.C. No. 22, with its peak value of 5,000,000 lumens. They all operate at a pressure of 3 to 12 volts on the filament.

In the studios they use much larger and more expensive bulbs which fire when connected direct to the electric light mains. One studio, where Ektachrome transparencies are made for illustrative purposes, frequently uses as many as twelve large flash bulbs each time a film is exposed. The light from these twelve lamps is said to be six times as strong as sunlight.

Of considerable importance to every photographer are the lamps used as safelights for developing and printing. Apart from the necessary Kodak Wratten-type safelight screens, there are various lamps which are inherently safe for darkroom purposes when plugged into a regular light socket. These are too well-known to require a detailed description, but as a matter of interest it is noteworthy that many of the latest lamps are of the neon type; that is to say, instead of a filament like a normal house globe, they contain two electrodes spaced some distance apart in an atmosphere of neon and other rare gases. An electric voltage causes ionisation of some of the gas which glows with a soft, cool light.

A characteristic of all Neon lamps is that they present practically zero resistance to the flow of electric current. Consequently, a Neon globe incorporates a resistor in its base which limits the passage of electricity and makes the lamp safe and, at the same time, extremely economical to run.

Anyone who has experienced the calamity of "frying" a favourite negative in his enlarger, will perhaps have gazed upon its shrunken and twisted remains and longed for the advent of a truly efficient cold light. Well, that dream has recently come true. Admittedly, it was possible years ago to have such a light made to order at very considerable expense, but the actinic qualities of the light given out by such a custom-built unit were of doubtful virtue and the cost a luxury few of us could afford. Now these lights

are available overseas as a reasonably priced, compact enlarging unit. The principle involved is similar to that of the neon sign, but cold-lights for photo purposes may be either of the high voltage type or of the variety that works directly off the supply mains.

A very recent addition to the realm of artificial light in photography is the speed flash, an electronic device which, for some purposes, supersedes the flash bulb, with which it should not be confused. A typical speed flash unit makes use of a very high voltage electric impulse to cause a light of extremely brilliant intensity and exceptionally short duration to occur inside a gas discharge tube, thus providing a means of flashlight photography invaluable to the professional photographer though somewhat outside the means of most amateurs. Speed flash units used in the studios are usually mains operated, those of a portable nature being worked from an accumulator or a battery of small dry cells. In the latter instance, the high voltage necessary is generated by means of a vibrator and transformer, very similar to those used in a car radio set; and the energy is stored in a suitable electrical condenser from which it is readily released through the gas discharge lamp when a button is pressed to release the camera shutter in synchronisation with the occurrence of the flash.

Several methods are used to achieve triggering of the high voltage discharge, and in the more advanced models valves similar to radio tubes effect this purpose. Special precautions are taken by the manufacturers of speed flash units to ensure safety to anyone operating them, but it is positively dangerous to attempt to interfere with the works of speed flash power units or for an amateur to attempt to repair or service them in any way. The extremely high voltage may cause a bad electric shock and a fully charged speed flash condenser could be as lethal as a hand grenade to any but the hardest of constitutions.

A useful piece of apparatus frequently used by ornithologists, though practically unknown to the average photographer, is the electric remote-control device. Electric force can be converted by a solenoid coil into mechanical energy, which makes it possible to operate the camera shutter at a considerable distance, thus facilitating the photography of wild life in its natural habitat.

In cinematography one may encounter motors and lamps in different models of projectors running on voltages from as low as 12 volts up to 240 volts. In the theatre talkies the input voltage to power units may be as high as 415 volts. In this case, the power is derived from the mains as three-phase alternating current. Where it is desired to change one voltage to another in order to run an appliance of different rating, there are several means by which this can be done, according to the nature of the power supply. Direct current, usually called D.C., can be changed to any voltage lower than that of the mains simply by connecting a suitable resistor, known as a rheostat, in series with the lamp or motor as the case may be,

but the voltage of any source of D.C. supply cannot be raised in value by any but the most elaborate arrangement—and these are only practical when the amount of power needed to be used is comparatively very small. Alternating current or A.C. can, on the other hand, be changed with ease to any voltage greater or less than the original by means of a voltage transformer. Many small motors are designed to run universally, which means that they perform equally well on A.C. or D.C. Filament type lamps are, of course, always universal.

The most elementary transformer is called an auto-former, which consists of a calculated number of turns of insulated copper wire wound upon a suitably laminated iron core. In electrical language, an auto-former is an impedance coil which effectively retards the flow of electricity between its terminals until some outside load, such as a lamp, etc., is applied across part of its winding. The autoformer then acts in a similar way to the voltage divider in a radio set, so that any fraction of the total voltage applied to the transformer can be drawn off in exact proportion to the number of turns of wire carrying the load. An autoformer having a total number of 960 turns of wire and designed for use on 240-volt mains, would have a turns ratio of four turns per volt. If a wire made contact with one end of the winding and another was tapped in on the forty-eighth turn, a voltage of 12 volts would be available from the two wires. However, the actual amount of power, as distinct from voltage, available from any transformer is limited by its design factors and is usually dependent upon its size and weight. An autoformer is a fairly efficient piece of apparatus, but it is far from foolproof in use where temporary cables are used to connect its output to low voltage appliances; furthermore, when any type of reversible connecting plug is included, it may be positively dangerous. A perfectly safe transformer is one which uses two separate windings. In such a transformer the low voltage, or secondary windings, are completely isolated from the supply mains and, whereas an autoformer is merely a voltage divider with limited power output, a transformer with separate windings is, in addition, a current transforming device. In order to understand what this means, it is essential to have a little theoretical electrical training, and as everything anyone need know of this subject by way of general knowledge is contained in the simple

equation comprising Ohm's Law,  $C = \frac{E}{R}$ , an explanation of this elementary rule of electricity should clear up any misconceptions.

There are three constituents of any circuit in which electricity is flowing: (a) electro-motive force or voltage represented by the letter E, (b) current or amperage represented by C, and (c) resistance or ohms written as R. Ohm says current equals voltage divided by resistance. A simple case is in a circuit where voltage is 6 volts, current is 2 amps and resistance is 3 ohms. The rule is infallible.

Like all equations, Ohm's Law can be expressed in different ways,  $E = C \times R$  and  $R = \frac{E}{C}$ . Given any two electrical quantities, it is an elementary sum to find the third. The electrician or mechanic will tell you that it is C that means most to him in his work. Everything hinges upon how much current and how many amps a particular circuit will use. His problem is often to determine what gauge of wire to use in order to handle safely the amount of current needed for some special job. Voltage is granted. Resistance will look after itself. Ohm's Law is used simply as a means of determining C. The copper wire tables will supply the rest of the answer.

What would happen if we connected an ordinary torch bulb (3.8 volts 0.25A) and a 60-watt, 240-volt

lamp in series and plugged the free wires into the power-point carrying 240 volts? Every part of the circuit would be carrying 0.25 amps of current, and the total amount of power available to the circuit would be divided in that proportion between the torch bulb and the lamp. Both would light up but, contrary to first expectations, the torch bulb would not be burnt out.

Many appliances do not indicate the amperage at which they are intended to operate, but their power rating is frequently marked in watts. Voltage multiplied by amps gives watts. Thus we get a new set of equations which apply where ratings are expressed

as a wattage.  $W = E \times C$ ,  $C = \frac{W}{E}$ ,  $E = \frac{W}{C}$ , and if we

substitute algebraic values of E, C and R as already found in Ohm's Law, we also know that  $W = R \times C^2$

and  $W = \frac{E^2}{R}$ . So we have a means of determining the

value of power in watts when only two constituents of an electric circuit are known to us. A practical application of this knowledge would be, in a circuit the resistance of which we knew to be 3 ohms and by measurement with a meter we found the current flow to be 2 amps, we could easily calculate the power absorbed by the circuit to be 12 watts and the voltage across its power supply terminals to be 6 volts.

It is no discredit to the reader if he finds this mildly technical discussion on electrical values somewhat difficult to comprehend, for many a harassed apprentice of the radio and electrical trades has cudgelled his brains in a vain effort to master the mysteries of Ohm's Law, but it is necessary really just to grasp the main idea of it in order to understand electrical equivalents.

There are a few elementary rules concerning electrical connections which should be common knowledge to all users of electricity. In all cases where direct current is the supply, whether it be derived from the mains or either from a set of storage batteries or from a few dry cells, the polarity of circuits must be strictly preserved through all wired installations. Some idea of the havoc attending any neglect of this principle may be gained from an experience some years ago when, in a country town employing direct current, a mistake made in re-wiring some alterations at the local powerhouse resulted in a reversal of the positive and negative lines. The destruction of radio sets and other polarised equipment in the district cost the local council many hundreds of pounds in compensation.

Alternating current has its counterpart of polarity. That is to say, A.C. mains have a live wire and a neutral one. All installations incorporate an earthing wire which is usually connected at the far end to a waterpipe just outside the house where the pipe enters the ground. Conduits and the metal housings of appliances in general are always earthed. The modern three-pin power-point socket provides an earthing place, and the regulations stipulate three-wire cables for all flexible power leads except those from light flexes which belong to a separate section of the electricity wiring—these are intended as an insurance against fire and accident. The wiring of some of the older houses in our cities is somewhat haphazard but this is always being brought up-to-date, and modern installations now preserve a standardised system where all switches are wired into the live or active wire\*, making sure that when a circuit is broken by turning off a switch no voltage can remain located in any of the leads connecting apparatus to the power outlet. In pursuit of this safety rule, electricity authorities in most cities frown upon the use of any appliance

(Concluded overleaf)

# Question-Time at the Club

*Do bubbles in a lens impair its efficiency?*

*Is it possible to increase film speed above normal rating?*

*What does the term 'gamma' mean?*

*Why do films have different speed ratings for daylight and artificial illumination?*

*How fast is it necessary to expose to obtain photographs from an aeroplane?*

*Does panchromatic film tend to reduce the obviousness of freckles in portraits?*

*Do flashbulbs give a brighter light when fired by new batteries?*

*What is a good filter to use on a beach with panchromatic film?*

*How are solarized pictures made?*

*What colour should darkroom walls be painted?*

*What is the purpose of sodium sulphite in a fixing bath?*

*What is meant by the term 'A print is flat'?*

*Does prolonged washing harm prints?*

*What causes hard, dense negatives?*

*Is it possible to use one's camera lens in the enlarger?*

*Does belated development, say up to one month, appreciably effect emulsion speed and/or negative resolution?*

*Should portraits taken by photo-flood light receive normal development?*

*Can a warm brown colour be obtained without the use of a toning process?*

*Why is technical quality more important than composition in beginners' prints?*

(Johannesburg P. & C. S. Bulletin, August, 1951.)

Only if too numerous and too large. No lens by a reputable maker need be suspect.

Yes. By development, by preliminary exposure or by exposure to mercury vapour.

Gamma is the development factor which expresses the degree of contrast of the image relative to the subject.

Because silver bromide emulsions are more sensitive to the blue portion of the spectrum than to the red. Blue is predominant in daylight.

This depends on speed of film, height of plane, speed of plane, etc. Best plan is to expose as fast as circumstances will permit.

Yes. Freckles are reddish in colour and would show up black on ortho film.

No.

This depends on the effect desired, but if sun is shining in a clear sky, use a two or four times yellow. No sun, no filter is a good maxim.

Solarization is partial reversal. Film is developed until just before fog sets in; it is then removed from developer, blotted and exposed for a brief time to white light. Development is then continued in the ordinary way.

Dull black in the vicinity of the enlarger, and white or pastel shades elsewhere.

It prevents oxidation and precipitation of sulphur; acts as a preservative.

That full use has not been made of the tonal scale, i.e., it lacks contrast and has a 'muddy' appearance.

Not unless unduly prolonged, when blisters may form.

Generally over-exposure, prolonged development, contrasty lighting or a contrasty subject.

Yes, but enlarging lenses are specially designed and are to be preferred.

No, but very belated development undoubtedly would.

Best results are usually obtained by exposing for the highlight area and developing fully.

Yes, by using a suitable paper and developing in a warm-tone developer.

Because it is essential for beginners to master technique, which can be done fairly quickly, before they get involved with composition.

## Electricity and the Camera *Continued*

incorporating a switch, such as those included in flexible leads and commonly called cord switches. Their objection is quite reasonable when it is known that the very convenient use of such a switch breeds a neglect to turn off the power at the wall power-socket after use of an appliance and, in this way, sets a trap for unwary persons or small children who might unwittingly touch any exposed part of the cable or connectors which still carry a full charge of voltage.

\*All power-point outlets are polarised. Many household electrical appliances are purchased without a plug, and it is quite

the usual thing for any handy-man himself to wire one on to the end of the cable. He probably knows enough to do that in a way that will work satisfactorily, for he takes care to connect the green wire to the long pin, which is sometimes called the staggered one. But the job is seldom properly completed. It is a remarkable fact that few people know the two remaining pins are also polarised. Holding the plug with the pins towards you and the earth pin at the bottom, the pin on the left belongs to the black wire; that on the right is the live or active pin where the red wire should be connected. Wired correctly, your plug will coincide with the polarity of the power-point socket which has already been wired in the right order by the electrician when he installed your fittings. It is only a matter of common sense that a little care taken to follow this system can go a long way towards protecting your property and yourself from any misadventure that might otherwise befall.



*F. E. Bennett* FREEDOM

*Presenting*

**10** TABLE TOPS



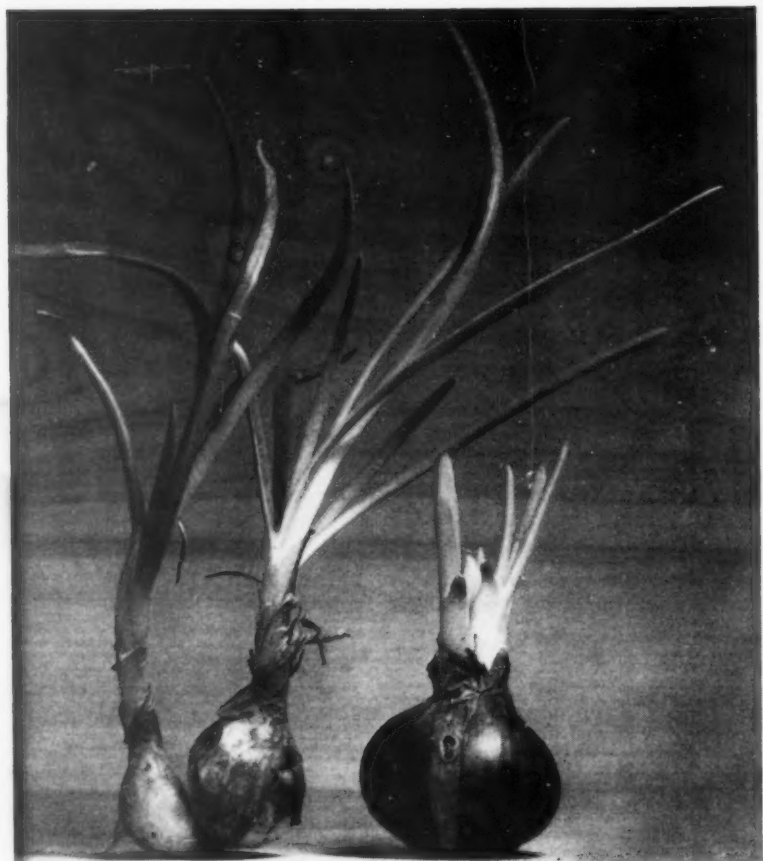


*D. Hughes* FOREST FANTASY



*A. B. Meller* NIGHT LIFE





*R. Ritter* RHYTHM TRIO

*S. A. Masey* HOW MUCH?





*F. P. Hion* MONASTERY DOORWAY

*J. Dickson* SHADOW MAN



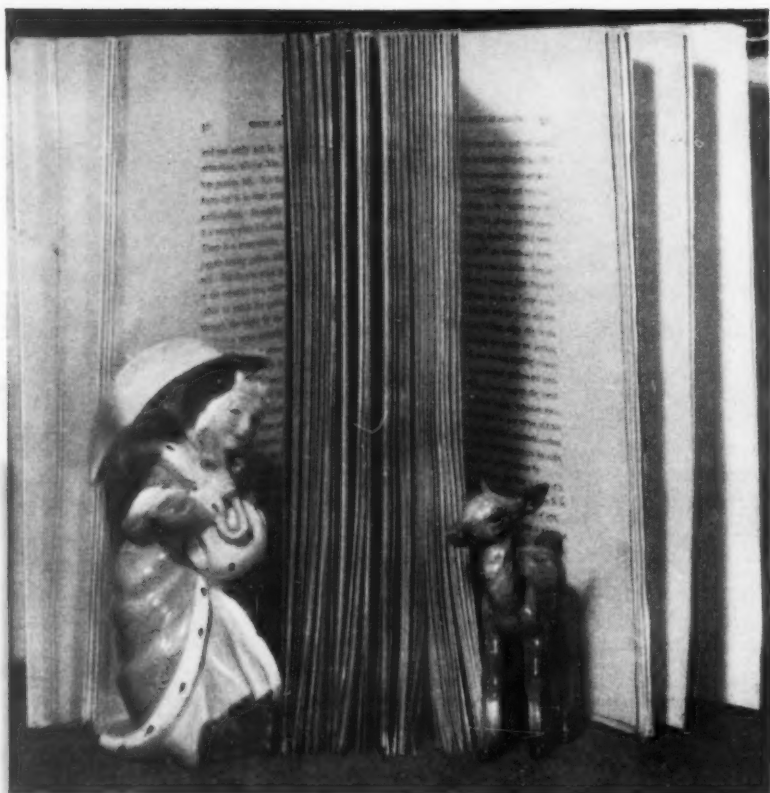


*H. P. James "...AND SOME COULD ARTICULATE ..."*



*J. R. Hopkins* THREE JUGS





*D. O. Jackson* FAIRY TALE

# Review of Contest Entries

NUMBER OF ENTRIES .. ..	129
(A/S 15, B/S 33, A/O 22, B/O 59)	
NUMBER OF COMPETITORS .. ..	62
NUMBER OF NEW COMPETITORS .. ..	9
NUMBER OF PRIZE AWARDS .. ..	28

**A.F.A., Randwick.**—HC for "Three of a Kind," which had distinct possibilities. To our mind the weakness is its bottom-heavy nature, and we suggest that you consider inverting and reversing the print, making the present bottom-left the top-left. Small light patch could be easily flashed out.

**S.G.A., Toowoomba.**—Very fair technical work if we except the unduly prominent titling—this should be very much smaller and placed in the bottom-left corner, within the pencilled border. None of the subjects offered you a great deal. "The Brook" is perhaps the best, this possessing some pictorial feeling, though the major portion of its original appeal was due to colour and movement. The church picture is more in record vein; symbolical subjects are notoriously difficult to handle except by the devices of mood or atmosphere. If the subject appeals specially, it could be tried on a misty day when there was some degree of atmospheric perspective between gateway and church. "Sparkling Waters" is well recorded; as a subject, one of the over-popular ones and needing a centre of interest to hold our attention. For your album, take a  $1\frac{1}{2}$ " trim from the left.

**C.W.B., Northgate.**—Both prints HC for general handling, technique and presentation. "Journey's End" is perhaps the more pictorial of the two, but some accent was required in the way of human beings or homestead to indicate the reason for the title. "Noosa Headlands" is mainly in illustrative style rather than pictorial. For your album, cut into the leaves of the tree on either side as well as at the top.

**C.E.B., Invercargill.**—HC for the child study but the treatment tends to be flat and hard; artificial lighting is the best proposition for child portraits. "Mountain Rain" possesses a striking atmosphere; would be improved by a slight trim from the foreground. The figures are not very well placed in the park scene, tending as they do to set up an alternative accent to the light-coloured trees; would have been better to have had the two important elements more definitely associated.

**D.L.B., Campsie.**—A good example of blue toning but, apart from that, it is rather a puzzle owing to the somewhat vague and indecisive nature of the "fairy." In table-top work it is best to keep to simple motives and tonal arrangements as demonstrated in the portfolio as reproduced.

**F.E.B., Sydney.**—HC for "The Haven," but we believe that this would have been better without the overpowering foreground of mangrove branches, as these tend to create an over-strong element which completely dominates the softness of the misty middle distance. For your album we suggest utilising the right-hand half only. The model in "What's Doing?" is pleasingly animated, but there is a tendency for the interest to fall away in the foreground—might have been better with the head resting on both palms.

**E.C.B., Haberfeld.**—The prizewinner is the better of your two, but the dull lighting conditions militated against complete success. The Blue Mountains panorama is attractively recorded but, as a subject, is one into which it is next to impossible to inject any degree of personal pictorial approach.

**A.A.B., Toowoomba.**—Welcome to the contest. "Portsea" is the better of your two—this embodies attractive atmosphere and print quality, but it remains difficult to obtain any degree of composition in general views of this type. For your album, concentrate on the left-hand half. The road scene did not offer a great deal and, as is almost always essential with road scenes, the inclusion of some accent was desirable to hold our interest. Your technique is very fair, and it is now mainly a matter of studying the best available work with a view to developing a seeing eye.

**J.B., Waverley.**—Third (Equal) for "Eventide" in recognition of its bold treatment. A weakness is the cloud formation, which is very definite and dominating and rather out of mood with the ocean section.

**I.H.C., Hamilton.**—Exposure for "The Landing" appears to have been made too early, with the majority of the actors still in the boat. Presumably you were hampered by official restrictions as to viewpoint. Print quality is attractive.

**L.G.C., Red Cliffs.**—HC for the "House in the Forest," which is generally well handled. We are wondering whether it was desirable to include the two trees on the left-hand side, these being so very straight and formal. Try the picture without them.

**F.T.C., Naremburn.**—"The Hut" was the most promising of your trio but, as presented, it is dominated by too much vegetation, with the result that the principal motive can hardly be seen—would be worth trying again. "The Quarry" was also a good attempt, but one that has not quite succeeded owing to the somewhat indefinite nature of the principal subject matter. The close-up of the shadow exhibits very nice print quality, but interest tends to be scattered. For your album, take  $\frac{1}{4}$ " trim from top and right and a couple of inches from the left.

**L.J.C., Bogong.**—Third (Equal) for "Glimpse"—a very unusual and striking scene; its weakness is one of composition, unavoidable under the circumstances, with the two trees leaning so definitely away from each other. For your album you might like to take a 1" trim from the top and about 2" from the left, thereby bringing up a greater degree of interest in the bottom-right quarter, the most important portion.

**R.F.C., South Hurstville.**—The better of the two sand-dune subjects is the prizewinner "Windswept," which is presented with improved technical quality. Pictorially it remains a problem how to break new ground with this somewhat over-popular subject, especially where groups of trees are involved and productive of a one-sided effect. The sky in "Winter" is rather bright for the mood—would probably be better with this portion printed in darker.

**J.D.C., Longueville.**—Technique and presentation pleasing, but approach to subject matter tends a little on the vague side. "Winter Sunshine" is one of those subjects involving an extensive brightness range which calls for softening by increased exposure and reduced development. The interest is mainly on the left-hand side, and a trim of a couple of inches from the right would probably be an improvement. As to the tip-dray subject, we are of the opinion that a better viewpoint must have been obtainable rather than just from the road; moreover, the sky tends to be very dominating. For your album, take a trim of  $\frac{1}{4}$ " from the foreground, 2 $\frac{1}{2}$ " from the top, and 1" from the left with a view to concentrating the interest specifically.

*E.G.C., Oaklands.*—Congratulations on "Dry Spell," an excellent technical result considering the conditions. The bridge is rather insistent and you might like to take a trim from the right and tone down what is left of the railings. The river scene is on the contrasty side, and interest tends to be scattered due to the absence of any particular accent—would be better as a vertical picture with trims from either side. The high-key portrait is successful for this type of work, though the camera viewpoint is a trifle low.

*B.V.D., Hurlstone Park.*—HC for the pansies group, though actually that subject is really one for the colour photographer. There was no need for the inclusion of the shells, especially those with such very strong patterns—they should be reduced in tone as much as possible. The decorative approach should always be kept in mind in flower studies, and vases larger than the combined flowers, no matter how attractive, should be avoided if they are likely in anyway to prove dominating. We suggest that you make a very much softer print and try it as a basis for hand-colouring.

*M.R.D., Hobart.*—Glad to hear from you again, and congratulations on "Old Balustrades" interesting tonal quality. The weakness here is the overall grey tone of the print, with no substantial area of dark to give the arrangement stability. With all the foliage and the small area of pathway darkened considerably a very great improvement would be noticed.

*L.E., Subiaco.*—Of your two the tree study is the more promising and this would probably make a good enlargement, aiming at retaining some tone in the sky. The War Memorial subject appears to be unnecessarily distant, though this certainly has allowed the inclusion of interesting darks in the foreground. When enlarging, take slight trims from top and bottom.

*F.L.E., Nurroline.*—Of your four we prefer "The White Gate." This subject might be kept in mind for consideration at other times and seasons with a view to improving on the present version. Meanwhile, you might like to try the effect of substantial trims from top and left with a view to reducing the powerful radiating effect of the old willow. Of the two waterfront subjects, "First Away" is the better, though here interest tends to be somewhat scattered; again, it would be improved by trims from top and left; say  $\frac{1}{2}$ " from the left and 1" from the top. "Sunlight and Shadows" (the rowing boat subject) is nicely recorded but, once again, it is difficult to strike much novelty with these definitely shaped objects. "Stooks at Evening" appears to have achieved about as much as possible—it represents notoriously difficult material. The weakness appears to be the inclusion of too much foreground and of two stooks of almost identical "pull"; consequently, we recommend a trim of 1" from the foreground and about  $1\frac{1}{4}$ " from the left.

*E.W.E., Sale.*—Welcome to the contest and congratulations on Second (Equal) award at first appearance. This was mainly gained through the attractive print quality of the old waggon wheel subject. Considered as a composition, it is somewhat restless with the inclusion of so much of the rim. Two different trims might be experimented with—say 2" from the top and perhaps, by way of alternative, 2" from the right and about 4" from the bottom. The three remaining entries all gained HC mainly on the grounds of print quality, though none of the subjects offered a great deal. The lighthouse subject is the best, but the inclusion of the procession of holiday-makers tends to weaken the symbolism. "Gumboil" was hardly worth the exposure, other than perhaps as a record of an arboreal curiosity. "Wet Feet" is rather formal and, anyway, most of the interest is in the bottom-left corner—that impression should be encouraged by trims from top and right.

*G.E., Papatoetoe.*—Congratulations on print quality and general animation in "Tense Moment." You have some excellent material in these three youngsters of which you should avail yourself to the fullest extent. The cake-making subject is more conventional, while the little model is overpowered by the strong patterns of her clothing and accessories. Of the Set Subject entries the wave subject perhaps is the more novel, though the wave itself is somewhat lacking in majesty. "Sailing Home" exhibits attractive technique; as a subject, more in news vein. For your album, take  $\frac{1}{2}$ " trim from the left and a little over an inch from the top—these with a view to keeping the interest down in the water area.

*V.G., Wellington.*—HC for cat portrait—a novel pose and an excellent technical result which would make a fine enlargement.

*K.L.G., Mt. Lawley.*—Congratulations on the three listings. "Pillars of Wisdom" is a striking architectural study possessing better general interest and light and shade than the average. In any future prints we suggest toning down the patches of light on the grass in the left-hand corner—these, at present, tend to attract too much attention by setting up a competing motive, also textures. The four waterfront subjects are well presented, the best perhaps being "Nature's Canal." All of these are very general and lacking in any particular centre of attraction; you will perhaps appreciate this after a study of the current portfolio. The appeal of "Summer Playground" is mainly towards the bottom-left corner, and we therefore suggest substantial trims from top and right. "Brisbane River" is more of a cloud study, and again most of the attraction is to one side—you might consider a trim of 3" from the left. Interest in "Seaside Sparkle" is mainly towards the right, and drastic trims should be made from top and left. The landscape is presented with a very attractive tonal range; as a composition, the print is somewhat empty owing to the absence of foreground interest; for your album take substantial trims, say 2" or 3", from left and top.

*H.K.H., Chatswood.*—Welcome to the contest. Both entries had possibilities in decorative vein. Of the two we prefer the Cronulla subject, but we would recommend a 2" trim from the left as the heavy, straight, silhouetted tree-trunk tends to be too dominating for an interesting balance. In the other print we feel that an effort should have been made to avoid the top of the tree in the immediate foreground, as there is sufficient interest in the balance of the scene without its inclusion. We appreciate your outlook and are looking forward to seeing additional examples of your work in due course.

*G.S.H., Heidelberg.*—Prize award for "Mid-Winter," which certainly conveys that impression.

*J.R.H., Warrnambool.*—Thanks for your letter which was much appreciated.

*L.E.H., Hamilton.*—Welcome to the contest. HC was awarded to your Set Subject entry as a very satisfactory technical result obtained with your Retina. Considered as a subject, it is mainly of record value.

*C.V.J., Cronulla.*—Congratulations on your excellent showing this month. The prizewinning landscape possesses a lively sense of movement and decoration—so much so that we feel that the inclusion of the figure was hardly necessary. Viewpoint in "Jean," we consider, was rather on the low side, resulting in too much emphasis on the lower part of the child's frock—an alternative would have been to make a greater degree of decorative use of the willow. The Set Subject entries were all appealing and presented with your normal impeccable technique, but we regret that

none was quite strong enough to reach the prize list. "Beach Walk" is perhaps the best, but here you encountered the usual compositional problems. Next we would place "Early Morning Ferry" which possesses attractive atmosphere but, as a composition, seems to need that 'little extra something.' "Idle Hours," to our way of thinking, is a little on the empty side; if available on the negative, include more of the reflection and omit a corresponding amount of the background. The wharf subject is somewhat confused—this type of subject calls for an elevated viewpoint. "Holiday" is certainly amusing and might well be re-entered for some suitable Set Subject.

*P.M.J., Camberwell.*—Welcome to the contest. Your work is pleasingly presented with satisfactory technique, but the subjects generally are not very strong in appeal. "Evening" is perhaps the best, but the exposure might well have been delayed a few minutes until the sun was completely obscured behind the heavy passing cloud, thereby avoiding the existing feeling of glare. Of the waterfront subjects, "Quiet Haven" is perhaps the better, mainly because of its attractive tonal range; as mentioned above, it is not very strong in general interest, there being no particular accent to hold our attention. "White Sail" is nicely recorded but mainly in record vein; pictorial considerations suggest the inclusion of something more than a single yacht. We recommend you to study the best available current work with a view to developing a seeing eye.

*J.D.J., Sandringham.*—Congratulations on "Coastal Stragglers," which is above the average for this popular subject thanks to attractive atmosphere and good decorative feeling. We are not so happy about "Among the Clouds," as here the cloud formation is much too dominating for the landscape; in fact, it would surely be too dominating for any landscape.

*L.B.K., Albury.*—Of your three we prefer "Mist in the Willows," although exposure was unduly reduced with 1/25 sec. at *f*/8 when working against the light with so dark a subject. Similar remarks apply to "Filling the Billy," while the comparatively high camera viewpoint has prevented us from seeing the model's features or expression. The use of a reflector should also be considered with side-lit close-ups of this type. The landscape is pleasingly recorded—might be worth trying again with a more impressive cloud formation.

*T.K., Bondi.*—HC for "Modern Mariners," but hardly the equal of "Ross" and other entries of this same type. The portrait gained HC for its animation and bold handling. Camera viewpoint was rather low and print is on the hard side.

*C.O.K., Horsham.*—Congratulations on two listings. "Across the Bar" is a pleasing atmospheric result; as a composition the interest is somewhat central, and a trim from the left might be considered. A similar trim is suggested for the surf-ski subject with a view to bringing the paddler to the intersection of thirds.

*W.S.L., Sale.*—Of your four the most impressive is "Watery Staircase" but, perhaps, this was more or less accidentally simplified by the unduly short exposure for a close-up in such very dark surroundings. Anyway, you have secured the impression, which is the main thing. The two Set Subject entries are much too general in style, as you will perhaps appreciate by comparing them with the portfolio reproductions. In each case the principal interest is the left-hand half which might be concentrated upon. "Demonstration" (a club candid) exhibits good technique but remains of personal interest only.

*K.M., Launceston.*—Thanks for letter; unfortunately your current entry arrived too late, and will be included in December.

*G.H.M., Mildura.*—HC for the character portrait which shows good skin texture and detail throughout. Camera viewpoint was rather low and to the right, resulting in undue emphasis on the uniform and also on your model's ear.

*R.M., Swansea.*—Very pleasing technique is shown in both entries; the better in this respect being "Dinghies" though, as a subject, this must be considered of news or holiday interest only. The Alwyn River landscape is more pictorial, but we would have preferred to see the river bank come closer to the edge of the frame by taking a trim of say 1½" from the left.

*J.M., Ryde.*—Current entries show an improving outlook. Best is perhaps "Study at Low Tide," thanks to the queer, ghostly reflection—take a trim from either side to produce almost a square format. There is also a weird feeling about "Morning Reflections"—this also would be improved by side trims and a degree of printing-in. "Driftwood" is one of the over-popular ones but, here again, the square should suit the subject better, this time taking all the trim from the left.

*K.M., Haberfield.*—Congratulations on the two listings. The Set Subject entry is generally well handled, though we would have preferred to see the principal accent away from the centre of the print. "Dreamer of Dreams" is quaint, but the pullover is dominating—perhaps he could have been requested to remove it.

*K.L.M., Toowoomba.*—Your technique is fair, but approach to subject matter very distant and general. In all photography it is essential to study your subject carefully and come to a definite idea as to the basic essentials of the subject. This thought particularly applies to "Reflections," in which the title matter plays a very small part in the whole. Similarly, with "Sand Pattern," in which this is only a minor element in an extensive landscape. "Tide Turning" and "Glittering Water" are weak from the aspect of general interest, there being no particular accent or motive to hold our attention. "Sky Drama" needed a very much darker print and a considerably more interesting foreground.

*D.M., Morningside.*—Prize award for "Shylock"—an excellent study—though camera viewpoint was too low and too near to the model, thus leading to distortion of lower elements. The Set Subject entry possesses pleasing atmosphere but rather general in scope. For your album, take a trim of 1½" from the top and about 2½" from the left—this will increase the interest in the bottom-right corner.

*B.N., Alphington.*—Welcome to the contest and congratulations on 'super' print quality. Of the two entries we prefer "And Night Approaches," despite the fact that we are seldom sympathetically inclined towards the use of texture screens. This seems to be an instance where we would have a good picture even if there was no texture screen! Our only other comment would refer to the fact that both the house and moon, the two centres of interest, are comparatively central in their placings. The hub-cap reflection subject is unfortunately one of the over-popular ones, and in your example the reflected matter is not very clearly recognisable. Generally speaking, we like your outlook, print quality and presentation, and are looking forward to seeing more examples of your work in due course.

*M.R.P., Maylands.*—Prize award for your reflection subject which is above the average; at the same time, we feel that most of the interest is concentrated in the right-hand half, and we suggest that you include the subject in your album with a 2½" trim from the left. Thanks for letter and interesting comment.



**R.D.P., East Brisbane.**—Welcome to the contest. Something a little different in the way of breaking-wave subjects, but we feel that the interest tends to fall into two halves to either side. We suggest that you include this in your album in two versions, one without the rocks and the other without the breaking wave. We also believe that it will be possible to get a richer, more brilliant print.

**E.J.P., Geelong.**—Steeple subject shows attractive technique and print quality, but as a subject rather along formal lines—though we must admit that this aspect is difficult to avoid with such subjects. We have long held the view that it is only rarely that a satisfactory composition is possible with towers and steeples. You appear to have a good control of the technical side, and we are looking forward to seeing more of your work in due course.

**R.G.R., Ashfield.**—Of your four entries we would give pride of place to "Bovine Youth," which is distinguished by absolutely 'super' technique. It is unfortunate that the stalks of hay form such a distracting background—its elimination by one or other of the control processes might be well worth while. Good technique is also shown in the Set Subject entry, but there is a weakness in the general nature of the scene which lacks any particular composition or centre of interest—this is an ever-present problem with wharf and shipping subjects generally. Of the two road subjects, "Rail Crossing" is the better, but both tend to the empty side. "Rail Crossing" called for a slightly higher viewpoint, say from the top of a fence post, in order that the actual structure of the crossing might be more clearly defined. The surroundings of "Whither Wind" are attractive—all that was needed was some form of accent which would hold our attention.

**R.R., Moonie Ponds.**—Full marks for "Wood Nymphs"—cleverly arranged and well handled technically. "Ebb Tide" also exhibits good technique but, as a subject, is one of the over-popular ones.

**E.R., Caulfield.**—Both submissions are of interest. The seascape is excellent as regards technique but rather general in its scope—it is hardly strong enough to be considered as a frieze; considered otherwise, the interest is somewhat scattered. "Negative Reflections" was ingenious, and you are to be commended for so skilfully obtaining the effect you had in mind. At the same time we feel that processes of this type call for a bolder type of subject matter, say a figure study, rather than a glade scene of this type.

**A.H.R., Bondi.**—Despite the large attractive print, we feel that the original subject matter offered you very little under its existing atmospheric and lighting conditions. Most of the interest is on the left-hand half, and we suggest that you concentrate on this section.

**O.A.S., New Lambton.**—HC for "Weather Beaten," which has been skilfully handled. At the same time it has not caused us to change our belief that old sheds can seldom be made into a pictorial arrangement in middle-distance treatments—it is either a matter of a pattern and texture close-up or an accent in a general landscape.

**C.H.S., Heidelberg.**—"Tree Trunks" is probably the best of your quartette, but the flat and dull lighting conditions could hardly be considered favourable. You might be able to salvage it with very restrained local reduction. "Misty Heights" would come next, but the figure is too dominating and we suggest that you make your apologies and eliminate the young lady from your album presentation. "Sombre Valley" appears to suffer from camera movement; at any rate, a lighter print should be possible. The fluorescent light source proved somewhat 'all-overish' for the picture of the young man in his workshop, with the result

that the incidental accessories play too strong a part. For your album, take a 2" trim from the left and darken all the miscellaneous material in the bottom-right corner.

**R.T.T., Lithgow.**—"Penguin Portrait" arrived too late for October judging, but gained HC on the current occasion. The result under the circumstances is excellent; the bird is rather central, and you might consider trims from top and right with a view to increasing its importance in the scheme of things.

**A.C.T., Queenscliff.**—Award for your beach and seagull subject, gained by general approach and good print quality; considered as a composition it is rather lacking in unity—a problem which no trimming could solve.

**M.W., Heidelberg.**—Prize award for "Silver" for its truly magnificent rendering of detail; in this respect, it is perhaps the best sunlight-on-water print to have come our way. It is unfortunate that textural detail of this fineness would be mainly lost on reproduction by process engraving.

**M.J.W., Elmhurst.**—Welcome to the contest. "The Fisherman" is more of a *genre* subject than shipping and marine and, in any case, he was very camera-conscious. We recommend you to study current work with a view to learning how to obtain the utmost from all types of subjects.

**T.A.W., Warrnambool.**—"Derelict" is a fair result from somewhat unpromising subject matter; the latter is unfortunately broken up too much into varying areas of light and dark and, in consequence, there is no feeling of unity. For your album we suggest a trim of about 2½" from the left and darkening of the bottom-right corner of beach—this would have the effect of holding the interest towards the top right.

**R.W., Queenscliff.**—A well-presented and interesting series, though we doubt whether the utmost has really been obtained from the various subjects selected. The prizewinning breaking wave study is the best, but the print submitted is lacking in sparkle owing to the absence of any clear whites—we suggest that you experiment in this direction. The other two Set Subject entries are lacking in any definiteness of approach, both being very general in type. "Holiday Spot" is the better, but we suggest that you concentrate on the left-hand portion only. Better print quality is shown in "Calm Before the Storm," but here there tends to be a variety of motives in the one print, *viz.*, the old barn, the storm, and a substantial wood-pile by way of foreground; now, any one of these three items would be almost sufficient for a pictorial motive. For your album concentrate on the right-hand half, darkening the grass with a view to keeping the interest up amongst the storm-clouds.

**How Much? S. A. Masey.**—Second (Equal), Class B, Set Subject for October. Exp. 4 secs., f/11, Plus-X, 24 x 36mm.

**Monastery Doorway, F. P. Hion.**—First, Class A, Set Subject for October. Exp. 30 secs., f/22, Super-XX, quarter-plate.

**Shadow Man, J. Dickson.**—First (Equal), Class B, Set Subject for October. Exp. 3 mins., f/16, Plus-X, Kodak 35.

**And Some Could Articulate (Omar), H. P. James.**—Third (Equal), Class A, Open for July, 1950. Exp. 1/5 sec., f/11, Super-XX Plate, field camera.

**Three Jugs, J. R. Hopkins.**—Second, Class A, Set Subject for October. Exp. ½ sec., f/16, Super-XX, reflex.

**Fairy Tale, D. O. Jackson.**—Third (Equal), Class B, Set Subject for October. Exp. 1 sec., f/16, Super-XX, folding camera.

# Editorial Notes

## PRIZE LIST FOR NOVEMBER, 1951

### CLASS A—SET SUBJECT

- Second †“Speed Boat,” R. Manuel.  
(Equal) †“Another Day,” C. V. Jackson.  
Third “The Ocean’s Fringe,” A. C. Tindall  
(Equal) “Across the Bay,” C. O. Kroker.  
Highly Commended: F. E. Bennett, C. V. Jackson (3),  
C. O. Kroker, E. Rotherham.

### CLASS B—SET SUBJECT

- First †“Jeux des Vagues” La Mer (Debussy),  
W. M. Mathews.  
Second “Wave Wash,” R. Wilkins.  
(Equal) “Silver,” M. Warner.  
“Receding Tide,” Kiki Mathews.  
Third “Pittwater,” Enid Bird.  
(Equal) “Eventide,” J. Browne.  
“A Poem in Water,” M. R. Pocock.  
Highly Commended: C. W. Baker, \*A. A. Brown,  
F. L. Elrington, G. Evans (2), K. L. Gordon (2),  
\*L. E. Huf, T. Kelly, R. Ritter.

### CLASS A—OPEN

- First †“Sunrise,” R. Manuel.  
(Equal) “There’s a Wind on the Heath,”  
C. V. Jackson.  
Second “Yuletide,” F. P. Hion.  
(Equal) “Shylock,” D. McDermant.  
Third “Mid-Winter,” G. S. Harrison.  
(Equal) †“Unloading Operation,” S. C. Piper.  
“Glimpse,” L. J. Clarke.  
Highly Commended: L. G. Chandler, C. V. Jackson,  
R. Manuel, G. H. Mansell, R. G. Ravallion,  
E. Rotherham, O. A. Sims.

### CLASS B—OPEN

- First “Pillars of Wisdom,” K. L. Gordon.  
(Equal) “Coastal Stragglers,” J. D. Johnstone.  
Second “And Night Approaches,” B. Nicholas\*.  
(Equal) “Old Balustrade,” M. R. Dunster.  
“Other Days,” E. W. Evans.\*  
Third “Wood Nymphs,” R. Ritter.  
(Equal) “Dry Spell,” E. G. Cubbins.  
“A Dreamer of Dreams,” Kiki Mathews.  
“Tense Moment,” G. Evans.  
“Wind Swept,” R. F. Corbett.  
Highly Commended: A. F. Alle, C. W. Baker, C. E.  
Barwell (2), B. V. Davis, F. L. Elrington, \*E. W.  
Evans (3), \*V. Goodyer, \*H. K. Hoc, \*P. M.  
Johns, J. D. Johnstone, L. B. Kelly, T. Kelly,  
J. Mar, R. T. Thornton.

†Indicates reproduction in this issue.

\*Indicates new competitor.

## WELCOME TO NINE NEW COMPETITORS

We are happy to extend a hearty welcome to nine new competitors whose initials are as follows: A.A.B. (Toowoomba), E.W.E. (Sale), V.G. (Wellington), H.K.H. (Chatswood), L.E.H. (Hamilton), F.M.J. (Camberwell), R.D.P. (East Brisbane), M.J.W. (Elmhurst). Two prize awards and six HC’s were gained by this group.

## PROMOTIONS TO A GRADE

The following promotions to A Grade are effective November 12th: W. H. Leahy, K. Malcolm, Kiki Mathews, W. M. Mathews, B. F. Nicholas, D. M. Strout, O. Truchanase.

## CAPTIONS AND TECHNICAL DATA

Cover Illustration:

**Chinese Fantasy**, J. R. Hopkins.—Second (Equal), Class A, Open for September. Exp. 1 sec., f/16, Super-XX, reflex.

*Shipping and Marine*—Pages 669-683:

**Day Begins**, G. Scheding.—Third (Equal), Class B, Open for April. Exp. 1/100 sec., f/5.6, Super-XX, folding camera.

**Another Day**, C. V. Jackson.—Second (Equal), Class A, Set Subject for November.

**Sunrise**, R. Manuel.—First (Equal), Class A, Open for November. Exp. 1/50 sec., f/4.5, Super-XX, reflex.

**Dawn Activity**, C. V. Jackson.—Third (Equal), Class A, Set Subject for August, 1951. Exp. 1/100 sec., f/6.3, Super-XX, reflex.

**Speed Boat**, R. Manuel.—Second (Equal), Class A, Set Subject for November. Exp. 1/200 sec., f/11, Super-XX, reflex.

**Unloading Operation**, S. C. Piper.—Third (Equal), Class A, Open for November. Exp. 1/50 sec., f/11, Super-XX, reflex, K2 filter.

**Standing By**, R. Parsons.—Third (Equal) in a previous Class A Set Subject. Exp. 1/50 sec., f/8, Super-XX, reflex, yellow filter.

**Sphinx of the Seas**, J. F. Audsley.—First, Class B, Open for December, 1950. Exp. 1/150 sec., f/4, Super-XX, reflex, K2 filter.

**Jeux des Vagues**, W. M. Mathews.—First, Class B, Set Subject for November. Exp. 1/200 sec., f/11, Super-XX, reflex, K2 filter.

**White Fury**, S. C. Piper.—Second (Equal) in an earlier Set Subject. Exp. 1/300 sec., f/8, Super-XX, reflex, K2 filter.

**Wind Frolic**, C. V. Jackson.—Second (Equal), Class A, in a previous contest. Exp. 1/200 sec., f/6.3, Super-XX reflex.

**At Rest**, J. R. Hopkins.—Second (Equal), Class A, Open for September, 1951. Exp. 1/100 sec., f/5.6, Super-XX, reflex, yellow filter.

**Home and Dried**, F. Newman.—Third (Equal), Class A, Open for August, 1950. Exp. 1/10 sec., f/8, Super-XX, reflex.

**Low Tide**, A. H. Russell.—Third (Equal), Class A, Open for September, 1951. Exp. 1/25 sec., f/5.6, Plus-X, Kodak Retina I.

**Late Sailing**, G. Scheding.—Third (Equal), Class B, Open for December, 1950. Exp. 1/50 sec., f/5.6, Super-XX, folding camera, yellow filter.

## DR. JULIAN SMITH MEMORIAL AWARDS FOR CHARACTER STUDIES

Mr. Monte Luke, F.R.P.S., has kindly agreed to act as Guest Judge for this important occasion.

*Table-Top and Still Life*—Pages 689-698:

**Freedom**, F. E. Bennett.—Third (Equal), Class A, Set Subject for October. Exp. 1 sec., f/11, Super-XX, reflex.

**Forest Fantasy**, D. Hughes.—Second (Equal), Class B, Set Subject for October. Exp. 1 sec., f/32, Super-XX, half-plate view camera.

**Night Life**, A. B. Meller.—First (Equal), Class B, Set Subject for October. Exp. 15 mins., f/16, Super-XX, reflex.

**Rhythm Trio**, R. Ritter.—Third (Equal), Class B, Set Subject for October. Exp. 1/5 sec., f/11, Super-XX, reflex.

(Continued on previous page)



# The Photographic Societies

## CAMPSIE CAMERA CLUB

The monthly meeting of the Campsie Camera Club, held on the 5th October, 1951, showed a very good attendance both in members and visitors. Amongst those present were three employees from the Australian General Electric Camera Club (Auburn Branch), who came to our meeting to gather material for their organisation. The contest for the night was "Open," and a fine collection of prints was exhibited. Results: A Grade: 1 and 2, K. Douglas; 3, B. Davis. B Grade: M. Wiseman showed excellent technique and carried off the honours with 1st, 2nd, and equal 3rd, with R. Greene.



Miss N. Ford, who for the past three years has been a photographic colourist at N. McEnally Studios, Campsie, came along and gave a practical demonstration on the art of colouring with oils. Much was learned by all who attended, and it was a pleasure to watch a 'real artist' at work.

Club meetings are held in the Dispensary Hall, Campsie, on the night of every fourth Friday. Visitors and any prospective members are made particularly welcome. R.C.G.

## CAMERA CLUB OF SYDNEY

*(Incorporating The Miniature Camera Group)*

An open competition was the highlight of the meeting held on Tuesday night, 11th September, and the good showing of prints in both "A" and "B" grades presented the judges with a difficult task. Awards were as follows: A Grade: 1, K. Barnes; 2, K. Barnes; 3, M. G. Wilson; H.C., C. V. Jackson. B Grade: 1, G. Chapman; 2, L. Friend; 3, B. Davis; H.C., B. Gibbons.

Subsequently the print criticism proved illuminating as well as constructive, and many beginners were able to see at first hand examples of high-quality work, together with some of the problems that can confront the tyro in his early attempts to produce salon quality prints.

Only about forty hardy souls braved the elements to attend the meeting on 25th September, but they were amply rewarded by way of a first-class evening's entertainment, which consisted of a colour slide screening and commentary by Mr. Arthur Judson. The slides, which were all Kodachromes, were of excellent colour balance and good quality, and, although Mr. Judson made apology claiming that they possessed no pictorial value, being rather a record of his travels through

France, Belgium, Switzerland, England, etc., many members were greatly impressed with the composition and pictorial quality of the slides, and no one could but fail to agree that Mr. Judson is deserving of the highest praise for his painstaking efforts. What members lacked in numbers on this occasion they made up in the weight of their acclaim in appreciation of the evening's entertainment.

The meeting of 9th Oct. was attended by a large roll-up of members, whose attendance was amply rewarded by way of one of the most informative and instructional evenings it has been our good fortune to witness for many a long day. Club member Ken Hastings not only gave details of his technique of projection printing, but proceeded to demonstrate and made prints which were of his usual very high standard before the club members, and all members must surely have profited by this demonstration of a most difficult art and essential process of photography. All present were unanimous in their acclaim for his painstaking and detailed efforts to demonstrate his method of enlarging. It is to be hoped that demonstrations of this nature can be made a regular feature of our club in order that the beginners may be more adequately instructed by the more experienced members, while the advanced workers may be reminded of the basis and essentials of photography that they sometimes pass over as being too elementary. At the conclusion of the lecture, members held an impromptu colour slide screening which served a double purpose in displaying the club's new slide projector and to acquaint members with the fact that they may avail themselves of the equipment at any time they so desire. M.G.W.

## PICTORIAL PHOTOGRAPHIC CLUB

*(Preston, Victoria)*

Judge's comments on entries for the portrait competition were read at the meeting on 10th September. The judge pointed out that backgrounds should be very carefully attended to in portraiture, as they contributed a great deal to the mood of the picture. A fault which should be avoided is to allow the model to appear obviously just "dressed-up." Make-up and accessories should aim to make the pose appear a natural one for the type of model. Results were as follows: A Grade: 1, R. Winther; 2 and 3, R. Gray. B Grade: 1, G. Sim; 2, M. Baker; 3, G. Sim.

At the Annual General Meeting, held on 24th September, office-bearers were elected as follows: President, E. H. Baxter; Vice-Presidents, R. Winther, R. Gray, A. Hogan; Secretary, M. M. Baker; Assistant Secretary, J. N. Lee; Treasurer, A. Smith; Committee, Mrs. Gray, Mrs. Baxter, G. Sim.

The first October meeting was in the hands of the President (Mr. Baxter), who gave a short talk on making photographic Christmas cards. He indicated that the process was, broadly speaking, one of combining printed matter with a picture, and outlined the methods of achieving this as well as some of the pitfalls to be avoided. Numerous masking aids were shown, together with various styles of card ranging from the very simplest to a four-sheet ribbon-bowed example.

An instructive programme is planned for the coming year, and interested photographers should contact the Secretary, Mr. M. M. Baker, 14 Haigh Street, West Heidelberg. E.H.B.

### Y.M.C.A. CAMERA CIRCLE, SYDNEY

The Y.M.C.A. Camera Circle at its last meeting presented a splendid array of river and marine photographs for the judge, Mr. Ken. Hastings, to offer his very valued opinion on each of the pictures displayed—a point which, some consider, more valuable for the training of the members than the final placing of the prints.

In A Grade, first place went to H. Grenenger for a very simple study of swirling flood waters. Second place went to C. Jackson for a striking sunset over the sea, most aptly titled "Eternal Performance." Third place went to V. Springett for an excellent shot of two seamen at the helm.

In B Grade, first place went to R. Kelly for a misty waterfront study. Second and third places went to Messrs. R. Kelly and V. C. Hibbard respectively for shots of rolling breakers with spray.

Mr. Hastings commented that the work generally was of such uniform standard that great care had to be exercised in awarding the points that eventually separated the award winners.

After the judging of the prints, Vice-President H. Grenenger conducted a very novel and entertaining photographic quiz, which not only tested the photographic knowledge of the members but held the interest of the whole of those present. The highlight of this session was the presentation of the dozens of prizes, which were not distributed until the end of the quiz. All carefully wrapped so that no knowledge of their contents was disclosed, they were earlier described to include a projector, cameras, flash guns and photographic equipment of many types. There was much amusement when the unwrapping revealed all such equipment was either defective, incomplete or outmoded. Other clubs might note the value of evenings of this type. H.G.

### NEWCASTLE PHOTOGRAPHIC SOCIETY

Truth and beauty were fundamentals of all art, Mr. J. K. Custance told members at their October 8 meeting. Mr. Custance, a former member of the Adelaide Camera Club, discussed the art of criticism.

He said that, while photographs of landscapes could be both beautiful and truthful, character studies usually came under the second heading.

In print criticism the term "unity related to the centre of interest" is the No. 1 essential. Then the critic should ask, "Does the print live?" To do so, it requires attractive lighting backed up by good technique. A picture should leave something to the imagination. The misty effect of receding planes fading away in intensity in a landscape produce something of that character.

The emotional effect of a photograph is an important factor in assessing its value. Every stage of a photograph's production should be in keeping with the character of the subject. Finally, the mounting and presentation of the print are important.

At their last September meeting, members gave themselves an exercise in print criticism. Each print in the competition for the night was subjected in turn to the opinions of members invited in accordance with a pre-determined schedule of questions.

Competitions resulted:

Planned Photograph (before taking the photograph members were required to announce their subject and proposed treatment). Awards were presented by Mr. S. Power. A Grade: 1, A. T. Ullman; 2, W. H. McClung; 3, R. Manuel; 4, A. Reedman. B Grade: 1, M. McNaughton; 2, H. Andersen and T. Yearsley; 4, H. Andersen.

Beginners' Class (awards were free membership of the Society): 1, Miss M. Wren; 2, J. Wren; 3, E. Norris; 4, Miss B. Hughes.

Glenrock Outing: B Grade: 1, K. Rodgers; 2, J. Lillyman; 3, W. Lyttle.

Point Score Progress: A Grade: W. H. McClung, 55; R. Gain, 45; A. T. Ullman, 44; J. Ralston, 17; R. Manuel, 14; J. Brown, 10; A. Reedman, 10. B Grade: J. Lillyman, 28; M. McNaughton, 25½; H. Andersen, 23; W. Lyttle, 19; D. Cook, 18½; T. Yearsley, 18½; F. Turner, 18; K. Rodgers, 14½. W.H.McG.

### ADELAIDE CAMERA CLUB

The club outing on the 9th September was devoted to marine studies and seascapes. Members started to click their shutters at Port Adelaide, where ships of all sizes and shapes were moored and waiting for a "seeing eye" to discover their aesthetic beauties. Lunch was taken at Largs Bay and the outing concluded at the Outer Harbour, where the Royal Yacht Squadron Fleet was at anchor.

"Photographic and Character Make-up" was Mr. F. Gunnall's subject at the clubroom lecture on September 17th, and those who saw Mr. Doug. Wolff sit down in the "make-up" chair were amazed at the startling transformation brought about by Mr. Gunnall's skilful application of the make-up. Any resemblance between the Chinese gentleman who sat to be photographed by members and Mr. Wolff was merely coincidental. Lighting arrangements were in the capable hands of Messrs. Doug. Dansie and Eric Spargo.



Mr. F. Galbory of Hungary (left) and Mr. H. G. Siebenkittel of Germany (right) demonstrate lighting technique with Miss Mary Barnes as model, at the Adelaide Camera Club.

(Photograph by Keith Cook)

The "Robertson Trophy" for the best character study and the "Robertson Trophy" for the best picture taken by a "B" Grade member on a club outing were the main items to be contested for at the General Meeting held on the 1st October. The winner of the character study was Dr. Drew, with "Is that the Law?" and the "B" Grade trophy was carried off by Mr. John B. Winter, with "The Storms Have Passed."

An "A" Grade Merit Award was presented to Mr. J. B. Bennett for "My Wife," in the monthly competitions, and "B" Grade Merit Awards were handed to Miss Rhonda Buckley (no title), and Messrs. Ian Minck with "Sterns" and J. Windle with "Shiplover." Critics for the evening were Messrs. George Zeising, John Bennett and Doug. Dansie.

Overseas colour slides for the First Annual Exhibition to be held in December are coming in, and prints from all over the world are arriving for the salon, which is to be held early next year. K.T.C.

# The 'Last Page'

Dr. A. E. Chaffer is currently receiving congratulations from his many friends in regard to his recent Associateship with the *Photographic Society of America*. The Honour was announced at the P.S.A. Annual Convention Banquet in Detroit, on the evening of Oct. 3rd. Dr. Chaffer, incidentally, is our senior P.S.A. member in this country.

J. P. Carney (Griffith) was also successful in gaining his Associateship with the P.S.A.—a well-earned recognition of the encouragement which he has always been so ready to extend to his fellow workers, to say nothing of his magnificent (and unique) record of overseas Salon acceptances.

Latest news from A. G. Gray in London, under date 21st September, 1951:

"I was pleased to receive your letter, which was actually forwarded to my Continental address and finally came to hand in Nice, where I was lazing around in the glorious Riviera sunshine. This same sunshine proved a great relaxation insofar as photography was concerned—my only work being with a new colour film which was, of course, ideal for the conditions. The more I use this film, the better I like the results, the only drawback being the expense. Processing at the critical temperatures in hotel bedrooms also had its ticklish problems, but more by good luck than by any other reason, I failed to spoil even one of the precious films.

"I was interested to receive some photographic news from home—I called in at the Kodak Kingsway store last week and 'read up' via the June and July issues of *The A.P.-R.*

"My big thrills, of course, have been the meeting of some of the famous London personalities, the viewing of the R.P.S. permanent collection (through the kind offices of Dudley Johnston) and, of course, several visits to the 1951 Salon and Royal. I regret (!) to say that N.S.W. led the Australian contingent at the Salon—Le Guay having four acceptances, followed by Cazneau with three, but I am pleased to report that Victoria was to the forefront at the Royal with some beautiful work by W. T. Owen (two prints and two monochrome slides), while Dr. Love (one print) and myself (colour) also represented the home town.

"Dr. Love also appears to be having a wonderful trip—of course, he has covered a great deal more territory than I have been able to. He left for Scotland two days past, and I certainly hope he strikes more favourable weather than I did."

*Expression of opinion from W. Leahy (Maitland):*

"I think the September issue of *The A.P.-R.* was one of the best yet (apart from having one of my pictures reproduced)—the issue was full of interest (as usual). Archer Roberts' article on Print Control was very well written and presented; I also liked the Notes from Magazines. Oswald Stein's article on Printing-In Clouds was very informative. I have tried the processes described by the above workers (with little success)—I imagine the processes are a little more difficult than they appear on paper. However, with a lot of practice and plenty of patience, these methods of control may be used to make 'pictures' out of 'photos'."

The loan collection of prints made available to the West Australian Camera Club by the Canberra Jubilee Salon, is still touring W.A. on an extensive country itinerary. It is being particularly well received in the various country towns in which it has been shown.

From Dr. G. Thomas, F.R.P.S., F.P.S.A. (India), comes news of the following Australian successes at the 4th Mysore P.S. International Salon:

Graham F. Jurott (1), L. McKay (1), W. T. Owen (2), E. Robertson (2), Ivan Yakovenko (3, including catalogue reproduction).

Fred Bowron's travelogue "Bound for Baltimore," which originally appeared in *The A.P.-R.* in March last, was reprinted in the P.S.A. Journal for August, 1951.

Just to hand is the first (Vol. 57) of the microfilm of *The A.P.-R.* as prepared by the University Microfilms (of Ann Arbor, Michigan, U.S.A.), the organisation which regularly microfilms almost the whole of the world's technical magazines for sale to libraries, etc., in the United States. In their covering letter, the firm states: "You will notice that even though the film is prepared at a high reduction ratio it is clear and sharp, and when used with a reading machine giving enlargement of nineteen times or more it is entirely satisfactory."

## THE 'GADGET BOOK'

Owing to production difficulties, it has not been possible to finalise the presentation in time for the current issue. The 'Gadget Book' (No. 3) will therefore be published in a later issue.

*The Australian Women's Weekly*, Sept. 26th, 1951, contained a double-spread of colour from *A.P.-R.* contributor David Russell. The colour subjects included Little Swanport River, Bushy Park, Ellendale Malting-House, Huon and Mersey Rivers, and Maclean Bay.

Characteristic note from George Oyston (Wollongong):

"Would you please apply the enclosed remittance to an annual subscription to your magazine for a young friend of mine—the daughter of the man who sold me my first camera back in 1908. She is very keen to develop her ideas of pictorial photography, and it was a curious stroke of fate that her father and I should once again come into contact with each other after a lapse of nearly thirty years. Incidentally, it was only a few years after the purchase of that camera that I first came into contact with *The A.P.-R.*, finding it a very great help from the start. I am still a subscriber and would not like to miss a single copy. For any success that I may have had in photography, I am willing to give credit to that publication."

E.K. Co. Kodakery, August 30th, contained some interesting news items from the D.P.I., the Kodak subsidiary handling D.P. vacuum pumps, vacuum coating equipment and other high vacuum matters. The paragraph referred to the demand for D.P.I. equipment from all over the world, and that included Australia—but, unfortunately, the demand from Australia had its problems, viz.: "The visitor from Australia who wanted to buy a high vacuum leak detector probably made extra business for the Atomic Energy Commission, the Department of State and the Department of Commerce, getting routine export clearance. That's customary with the many products of DPI whose export is carefully screened by Uncle Sam."

## SUMMER IS HERE

"Kodak Service Bulletin," November, 1950

With summer here again, photographers in many places have an added problem confronting them—summer temperatures.

Storage locations at the studios which, during the cooler part of the year were satisfactory, are converted, over the coming months, to mild ovens. Car boots and glove boxes become incubators hot enough to ruin film in a day and render colour film useless in almost an hour or so. Precautions against sensitised material deterioration from the condition of storage must now be given high priority.

In the darkroom the life of the fixer is reduced appreciably as the room temperatures rise above the 70 mark. From 70 to 85 means a shortening of the fixer life from three months to three weeks. The sulphurisation which accompanies high temperature storage of mixed fixing baths may mean spots and early deterioration of prints, due to the fine sulphur particles which become embedded in the fibres in the back of the print.

During these months it is possible that various reservoirs serving towns and cities are at low level. Frequently, this means an increase in the amount of vegetable matter, etc., in the water services, giving rise to stains and a whole crop of troubles associated with unfiltered water from low-level reservoirs.

The inability of some workers to realise temperatures of abnormal range, suggests the specially prepared Kodak Tropical Developer and Kodak Tropical Hardener, available in 80-oz. packs, which can handle our materials at elevated temperatures. The further problems which are present to test the darkroom assistant during the summer are increased numbers of insects which land and remain on the surface of drying films, and movement of emulsion not tropically processed. As a recommended standard procedure, be sure to use a wetting agent bath, such as Kodak Photo-Flo, following washing, to decrease the drying time and help in removing solid particles in the wash water from adhering to the film face.

In certain areas the humidity will be high during the coming months, and associated with this we will have speeded up fungus attack of gelatin. Fungicide baths will help minimise the damage, if not prevent it, and these should be kept in mind this summer.

Preventive measures whilst the higher temperatures are with us can save a great deal of film and other sensitised materials. After all, it is an easy matter to put into effect the few simple precautions referred to in this article, while failure to do so may result in grave disappointment.

\* \* \*

The Melbourne Camera Club's Diamond Jubilee Exhibition duly opened as scheduled in the Melbourne Town Hall on October 15th. Very fine support was obtained from the camera clubs of Australia, no less than 33 responding to the call. These clubs, together with the Melbourne Camera Club's own exhibit, produced the exciting total of no less than 438 salon prints.

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In a *cause celebre* relating to an alleged forgery of election papers, enlarged photographs were used to emphasise certain indentations which were consistent with an irregularity.—*Daily Telegraph*, Oct. 16, 1951.

\* \* \*

**Correction.**—A. G. Murrell (Culcairn) suggests there is an error in the caption to the illustration on page 621 of our October issue. He suggests that the high-speed photograph depicts a paint spray-gun and not a diesel atomiser as recorded.

The article *The Art of Print Criticism*, by J. K. Custance (Adelaide), which originally appeared in the Dec. 1948 *A.P.-R.*, was reprinted in *South African Photography*, issue of July/August, 1951.

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Amongst those present at the October 16th meeting of the Photographic Society of New South Wales, was veteran Council member and pictorialist G. H. Wilson. Though unable to practise his art at present (he is in the country), he still follows its progress very closely through the columns of *The A.P.-R.*, which he never fails to read with the greatest interest.

\* \* \*

After four years in Warrnambool, J. R. Hopkins is returning to Melbourne. No doubt this progressive pictorial enthusiast will soon be making his presence felt as a member of one of the local societies.

\* \* \*

The R.A.O.U. Exhibition (of outstanding bird photographs) is now on interstate tour. The next showing is scheduled for Brisbane, with Sydney, Launceston and Adelaide appearances to follow.

### BIRD PHOTOGRAPHY

The Photographic Society of Victoria extends a cordial invitation to all interested in nature study, or in specialised branches of outdoor photography, to attend an illustrated address by Mr. C. E. Bryant, R.A.O.U., at the Radio School Theatre, Melbourne Technical College, on Friday, 16th November, at 8 p.m. Mr. Bryant, who is editor of "The Emu," official organ of the Royal Australasian Ornithologists Union, will speak on bird photography under the title "Getting the Bird." Those who saw some of Mr. Bryant's magnificent photographs in the recent exhibition of bird photography at the Kodak Gallery, under the auspices of the R.A.O.U., will realise that a most entertaining and instructive evening is assured.

### BRISBANE CAMERA GROUP

An interesting talk on print finishing was given by Mr. L. McKay on Monday, 1st October, at the club rooms. Mr. McKay said it was desirable to do as much spotting work as possible on the negative so as to avoid knifing the finished print. He then proceeded to give a demonstration of negative retouching and print spotting, showing how it was possible by the judicious use of crayon or oil pigment to tone down unwanted highlights, deepen shadows, and alter cloud formations.

All present were keenly interested and thanked Mr. McKay for giving them the benefit of his experience.

G.G.-T.

### WEST AUSTRALIAN CAMERA CLUB

The Annual Meeting of the Western Australian Camera Club, Inc., was held in the clubroom on the 23rd August, 1951, at 8 p.m.

After the usual business had been attended to, the officers for the ensuing year were elected. These are: President, Mr. J. R. Sunter; Vice-Presidents, Messrs. R. Steel and K. Ottaway; Secretary, Mrs. A. M. Parker; Treasurer, Mr. W. A. Smith; Auditor, Mr. J. M. Groom. Committee Members: President, Vice-Presidents, Secretary, Treasurer, Messrs. Jukes, Orris, Shock, Parker, Snell, Kirton, Devereux and Capt. Sutton.

The trophies were then presented to the winners of points for the year: First place, Mr. G. C. Weggelaar; second place, Mr. J. Devereux; third place, Mr. Kirton.

The remainder of the evening was spent in discussion, criticism and selection of members' prints for our forthcoming exhibition.

A.M.P.



Noted in F. Keith Manzie's photographic column in *The Argus*, Sept. 14, 1951:

"G.S. (Selby) is not very happy about the quality of the negatives which he has developed with Kodak Special Developing Powders for two minutes at approximately 60°F. He is particularly concerned about a negative which he has sent me because it has 'no shine on the shiny side.'

"G.S. (who is 15) wants to know what's wrong with his processing to cause this . . . but examination of his negative reveals that lack of 'shine' is the least of his worries.

"His negative is blotched and marked; it reveals evidences of fogging and shows a dark streak which suggests a light-leak in the camera.

"Obviously his development is uneven (the film is not being completely immersed in the solution), and he is working too close to his darkroom light.

"Also 60° is too low a temperature at which to develop. Keep your developer at 68° or 70° by resting your developing tray in a larger dish of warmed water or by standing it on a light-tight box with an electric bulb inside."

### "COLOUR CINEMATOGRAPHY"

By Adrian Cornwell-Clyne

The enlarged third edition of this comprehensive standard work, the first to be issued since the war, will be welcomed by all photographers and workers in the film industry, to whom the author is well known for his work on the colour film.

Significant advances in the technique of motion picture colour film during the last ten years are without exception the outcome of chemical research, and the author has spared no pains in making this book as complete as possible. The wealth of information which has been included, and the very valuable appendices will make this work the "last word" for some time to come.

The seven hundred pages of the book are profusely illustrated—it now contains over 300 diagrams and photographs, including several in colour.

Copies are obtainable through the regular services of our publishers. The publishers are Chapman & Hall Ltd., London.

From the Rev. A. H. Ellison, Methodist Overseas Mission, Goulburn Island, North Australia:

"Your magazine is a most welcome 'friend' on our small island, where the white population is four adults and four children. Our native population also enjoys the magazine."

As Hon. P.S.A. Representative of Australia, it was the privilege of your Editor to forward greetings on the occasion of the 1951 P.S.A. Convention which this year was held in Detroit from October 10th to 13th.

### NOTIFICATION: INCREASE IN A.P.-R. POSTAGE

The new rates for the postage of individual copies of "The A.P.-R.", effective with the recent announcement by the Postal Department, are as follows:

	Per Copy
Australia . . . .	2½d.
United Kingdom . .	2½d.
British Possessions . .	5d.
Foreign . . . .	7d.

It will eventually be necessary for our publishers to add the increases in postage rates to all subscriptions.

### YORKSHIRE EVENING NEWS

#### 3rd World Photographic Fair and Exhibition

Several advance entry forms (stamped and addressed foilscape envelope, if you want one, please) have been received in respect of the above exhibition in which there are nine classes, each with awards of Certificates of Merit, while there is also an inter-club trophy—"A special trophy will be awarded to the club or society whose members submit the best three pictorial prints." No entrance fee is required, only the return postage. Import Licence No. 47314/3B/51 should be quoted. Closing date in Leeds is February 7th, 1952. Address all correspondence to: J. J. Mather, World Photographic Fair and Exhibition, Y.E. News Buildings, 13/17 Trinity Street, Leeds, England.

Of special interest to colour photographers—and, in fact, to everyone—is a feature in *Life International*, issue of August 1st, 1951. Here there is reproduced in colour "The Midnight Sun," a 24-hour panorama photographed by two Swiss travellers on an island off the north-west coast of Norway. A special filtering system was employed to make possible the scheme of photographing directly into the sun without ill effect.

An A.P.-R. Loan Collection was submitted at the recent Sao Paulo (Brazil) International Salon. It appears that only one acceptance was gained, viz., "South Sea Trader," by Ainslie Roberts, A.R.P.S., A.P.S.A. The collection has now been forwarded on to Blumenau, another Salon in the same country.

Those having prints included in *The A.P.-R. Loan Collection of Prizewinning Prints*, which is to be exhibited by invitation at the forthcoming Ku-ring-gai 1951 Show (Sydney), are to receive a special Invitation Salon Sticker, the cost of which is being defrayed by progressive Ku-ring-gai Council. The show is to be held at St. Ives Showground (near Pymble) on Nov. 2nd and 3rd and, quite apart from the photographic side, it is always a pleasant rural occasion with many interesting exhibits and sidelights.

On the occasion of the next (1952) show, it is anticipated that the photographic exhibit will again be organised on an Australian-wide Salon basis by steward N. L. Meredith.

A publicity release from the Australian Museum, Sydney, refers to the many educational facilities available at that institution. Of particular interest to photographic and other societies is the availability, on loan, of a large number of mounted enlargements, in size 16" x 20", of natural history subjects. Other services extended by the Museum include: identification of specimens, publications and post-cards for sale, leaflets on a variety of subjects, luncheon-hour screenings of scientific films, winter evening lectures, and extensive liaison with the New South Wales Department of Education.

The *Argus* "Take a Picture" column is conducting a series of competitions for 'set subjects' of pictorial interest, the prizes being pleasantly substantial. The next set subject is "Spring," with the entries closing at the end of the current month; the following one will be "our big summer holiday competition which will be similar to last summer's popular 'Treasure Hunt' quest, but in a simplified form that does not require so much picture-chasing on the part of the photographer."



Amidst the excitement of his African travels, L. A. Lyons did not forget the editorial collection of interesting air mail covers from 'far away places.' The new and welcome additions were mailed from Nairobi, Zanzibar and Bulawayo respectively.

Just as our issue was going to press, a fourth air mail cover arrived—this had been posted in Kimberley on Oct. 15th. The contents read:

"Well—we have just seen, and handled (and photographed) a diamond worth £100,000 to £200,000!! It was found only last week. Obviously, we have enjoyed special privileges here on the diamond fields. Our programme has been changed for the third time, but we return to Johannesburg on Thursday and leave on Saturday for famed Kruger National Park; we shall only have a few hours there en route to Lourenco Margues to ship the car. Then by air to N'dola (Northern Rhodesia) again, thence Mombasa, where we embark for home about Nov. 10. In Johannesburg we stayed a week with A. D. Bensusan, F.R.P.S., and his family—it was a most enjoyable interlude. Gave a talk to Johannesburg Camera Club on Australian Photography and judged the monthly contests. On the Sunday we spent a morning with the Camera Pictorialists of Johannesburg. Altogether a busy and interesting time. Amongst others, we met Will Till.

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Farmer's (Sydney) Hobbies Competition for 1952 will, on this occasion, be conducted much later in the year, the closing date for entries now being announced as November 23rd. The classes for photography are as follows:

No. 43 (14 and under 17 years): Set of four photographs (not enlargements) which you have taken (not necessarily developed) yourself. Please mount these on cardboard 9" x 10" and paste your entry form on the back.

No. 53 (under 20 years): A single mounted or unmounted photograph (no larger than 10" and no smaller than 6½") taken, but not necessarily developed, or enlarged by yourself.

A separate entry label is required for each exhibit, and these are obtainable from the Advertising Department, Farmer & Company, Sydney.

The period for the general display of the exhibits is from December 14th to 22nd, 1951.

A most interesting visitor to Sydney is New Zealander Russell L. Ball, A.R.P.S. He is just back from Africa with some really magnificent albums of animal studies as seen in Kenya, Uganda, Tanganyika and Belgian Congo. The whole of his work possesses a most natural appearance due to the models being photographed at comparatively close quarters (with a miniature reflex), thus obtaining a sharp, realistic impression impossible with telephoto equipment. R.L.B. is planning to settle in Australia.

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*The Good Neighbour* (August, 1951)—monthly bulletin of the Department of Immigration—contained the story of a New Australian, Arthur Reicher, of Elwood, Vic., who has just taken out a patent for a "three-dimensional camera and projector." His invention, he says, "is an improvement on recent methods for the production of three-dimensional films now being tried out in Hollywood. There, the experimental industry is at present using three films and three sound tracks. His invention provides for the three-dimensional effect by the projection of images on to a single film in an alternative manner. Existing cameras and projectors could be converted to three-dimensional machines at little cost."

## JOHN SOMERS SUTHERLAND October 8th, 1951

Mr. Sutherland was born in Scotland and came to Australia in 1880, joining the firm of Baker & Rouse (which in 1908 was absorbed by Kodak (Australasia) Pty. Ltd.) in September, 1904. He was appointed a Director on 18th July, 1929, and retired from the Company on 1st January, 1930, although he remained on the Board in an advisory capacity until 18th January, 1945.

He was a member of the Melbourne Rotary Club for 22 years and a life governor of the Children's, Alfred and Austin Hospitals. He took a great interest in a number of youth movements, being a member of the Board of the Y.M.C.A. and of several Scout organisations, besides being associated with the Somers Camp from its inception.

# New Cine Accessories for Better Movie-Making



## ZELLEM MAGIC CINE TITLING SET

Everything the enthusiast needs for many years of titling . . . unique, indestructible titling characters that can be used over and over again and yet remain so clean and reliable. The secret is—each character is made from a self-adhesive plastic material which, under a slight thumb pressure, 'sticks' to a special emboss-ruled background. Title possibilities are unlimited — quickly interchanged different. Each set contains: 166 capital letters and symbols, 136 lower case letters, 22 figures, 42

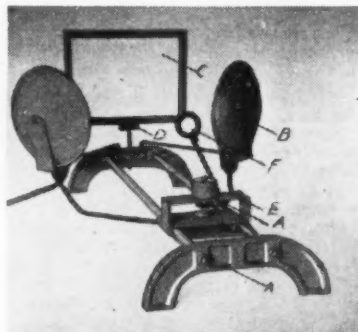
silhouette cut-outs, 1 pair of tweezers, 1 background. Sets available in different colours.

**PRICE: £2/15/10**

## AUSTRAL CINE TITLER AND COPIER

Now you can make your *own* titles . . . filmed with your *own* camera . . . for your *own* movies—so easily, too. Basic parts are: A—Base and camera platform; B—Reflectors; C—Frame; D—Frame support; E—Platform extension block; F—Supplementary lens. Each reflector (designed to accommodate a 250-watt E.S. Photoflood lamp) is set on a pivoting rod to permit full concentration of light at any desired angle. Of sturdy all-metal construction for rigidity and accurate alignment of titles.

**PRICE: £11/11/6**



## MEOPTA 8mm. FILM EDITOR

Here is the key to smoother, more interesting home movies. Designed for convenient portable or home use, this outfit is sturdy, compact and easy to use. With film threaded and light (5-watt) switched on, a few turns on geared rewind will show the action clearly and brightly on the animated viewing screen; a special device notches the actual frame projected (for splicing indication); special scenes and sequences can be filed in numbered compart-

ments ready for joining; built-in indicator automatically measures total film lengths in metres and screening time in minutes, while drum-counter measures scenes in decimetres and seconds—each scale being based on 16 f.p.s.; reliable film splicer; handy note pad.

**PRICE: £45/2/9**

From Cine-Kodak Dealers Everywhere

Stocks subject to current shipping conditions



*Announcing*

## A NEW SIZE FOR KODAK COLOUR PRINTS

These colour prints are made by the Kodak Dye Transfer Process from suitable 24mm. x 36mm. (Retina size) or 26mm. x 40mm. (Bantam size) Kodachrome transparencies. Size is  $3\frac{1}{2}" \times 5\frac{1}{4}"$ , and the prints are mounted in a three-tone  $7\frac{1}{4}" \times 8\frac{1}{4}"$  mount, complete with art envelope.

### ORIGINAL ORDER

Four prints from one 24mm. x 36mm. or 26mm. x 40mm.  
Kodachrome Transparency for .. .. 70/-  
Additional prints, in excess of four, each .. .. 17/6

### REPEAT ORDERS

Minimum of two prints from each subject (customer to supply  
original transparency or a previous print). Each .. 17/6

●

Kodak Colour Prints are still obtainable in the  $6\frac{1}{2}" \times 8\frac{1}{2}"$   
size .. .. £5/5/-  
Subsequent prints from same transparency .. £2/2/-

### KODACHROME DUPLICATING SERVICE FOR 24mm. x 36mm. KODACHROME SLIDES

Full colour Kodachrome transparency duplicates can be made from selected Kodachrome originals—in 24mm. x 36mm. size only. All slides must be mounted in ready-mounts. Minimum charge for order is 10/-.

Duplicate slides from different originals. Each .. 3/6  
Duplicates from the same original—  
Less than 6. Each .. .. 3/6  
6-19. Each .. .. 2/9  
20 or more. Each .. .. 2/6

KODAK (AUSTRALASIA) PTY. LTD.

# KODAK DUAFLIX CAMERA

Smart, modern and very popular. A de luxe "dream camera" with brilliant up-to-date styling . . . for easier and better snapshots.

1. Box camera simplicity made even "more so" — you view your subject, push the button, and the picture is yours.
2. In its large, brilliant reflex-type viewfinder you see your subject so amazingly clearly . . . and in almost actual picture size.
3. It's just as easy to make indoor pictures, too—simply attach the Kodak Duaflex Flashholder (accessory) and you have a flash camera.
4. Reliable Kodak lens is pre-focused . . . just aim and shoot.



5. Anti-jerk shutter control . . . merely push the button. There are no adjustments.
6. Sturdy metal body with satin-chrome fittings.
7. Comfort and protection by carrying sling.
8. Clip-on cover for lens and viewfinder.

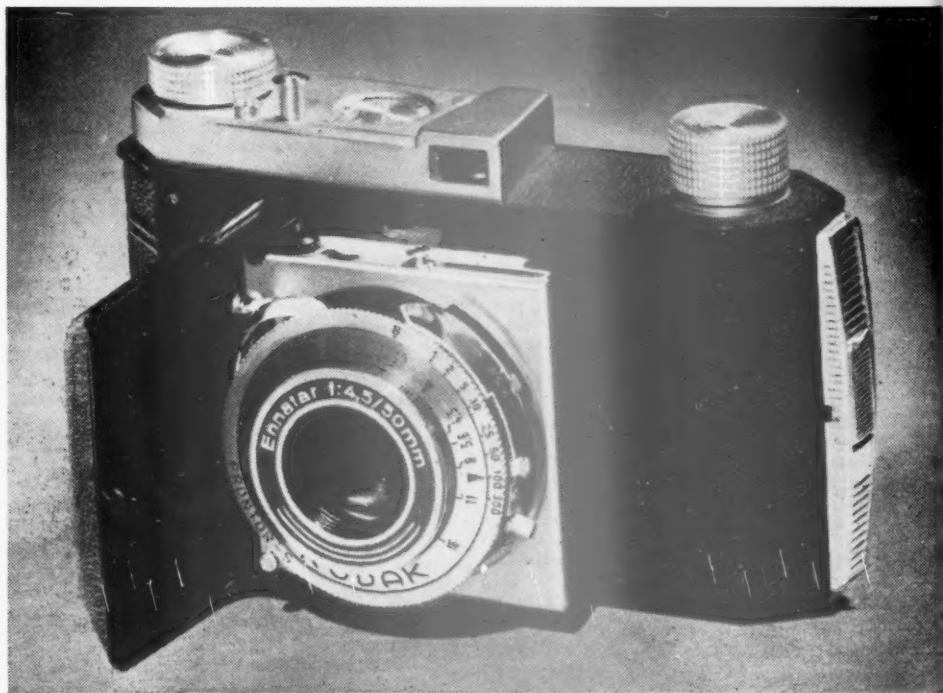
Price:  
**£5/19/6**

Lloads with Kodak V620 film for 12 pictures,  $2\frac{1}{4} \times 2\frac{1}{4}$  ins.

# KODAK RETINETTE CAMERA

Compact convenience and fine quality combine to make Retinette a connoisseur's choice. Neatly balanced design in trim Continental styling.

1. "Latest arrival" in the famous Retina family, bringing quality "35mm" photography within the scope of all.
2. Accurately-corrected Ennatar or Schneider-Reomar 50mm.  $f/4.5$  coated anastigmat lenses for crisp, satisfying negatives.
3. Flash-synchronised 8-speed Prontor-S shutter (1 sec. to  $1/300$  sec., and bulb).
4. Automatic film spacing and double exposure prevention systems, with exposure counter.
5. Direct-vision built-in optical viewfinder; depth of field scale; built-in self-timer; body shutter release.
6. Single-action front with rigid lens-mount supports; all metal body; black leatherette and satin chrome finish.



Loads with Kodak XX135 film for 36 pictures, 24 x 36 mm.

**£22'-/-**

# SALE OF USED APPARATUS AND LENSES

KODAK STORE, 379 George Street, Sydney

## CAMERAS

- 23—Flexaret II twin lens reflex, Mirar f/4.5 coated lens, Prontor shutter, always-ready case .. £25
- 5—Agfa, Mod. 36, 36 exposures, Xenar f/2.8 coated lens, Compur-Rapid shutter, coupled rangefinder, always-ready case .. £67
- 3—Six-20 Folding Brownie, Anastar f/6.3 lens, 2-speed Dakon shutter .. £6/15/-
- 4—Agifold, 2½" x 2½", Anast. f/4.5 lens, 8-speed shutter .. £20
- 4781—Retina II, Xenon f/2 lens, Compur-Rapid shutter, coupled rangefinder, always-ready case. Price .. £60
- 4800—Contax III, Sonnar f/2 lens, coupled rangefinder, built-in electric exposure meter, lens cap, always-ready case .. £120
- 4767—Kodak Reflex, Kodak Anast. f/3.5 coated 80mm. lens, Flash Kodamatic shutter, lens cap, always-ready case .. £50
- 4632—Ensign Auto-Range, Tessar f/2.8 lens, Compur-Rapid shutter, coupled rangefinder, cable release, yellow filter, Portra lens, always-ready case .. £40
- 24—Agfa Isolette, f/4.5 coated lens, Prontor shutter, hood .. £16
- 15—Robot (single frame 35mm.), synchro. model, Xenon f/1.9 coated lens, rapid release, lens hood, 8 cassettes, instr., always-ready case, £86/15/-
- 4712—Kine Exakta, Exaktar f/3.5 lens, all speeds, always-ready case .. £70
- 4753—Ensign Selfix 820, Rosß Xpres f/3.8 coated lens, 8-speed Epsilon shutter, release, instr., leather case .. £27/10/-
- 2751—Kodak 35, coupled rangefinder, K.A. f/3.5 coated lens, synchro. and flash holder, always-ready case .. £60
- 11—Six-20 Folding Brownie, Anastar f/6.3 lens, 2-speed Dakon shutter, box., instr., Type F.B. Flashholder .. £8/15/-
- 2—Graflex Series B, R.B., 2½" x 3½", Kodak Anast. f/4.5 5½" lens, F.P.A., Justophot exposure meter, carrying case .. £33/10/-
- 8—Voigtlander Brilliant (reflex type), Voigtar f/6.3 coated lens, 2-speed shutter, strap .. £9/10/-

## CINE

- 4272—Telephoto lens, 78mm., f/4.5 for Mod. BB. Cine-Kodak 16mm. camera .. £20
- 4273—Cinevox 16mm. silent projector, leads, 750-watt lamp, 2" Waterworth lens, take-up spool, case. Price .. £95
- 4274—Bell & Howell 16mm. silent projector, leads, spool, case .. £40
- 4275—Som Berthiot Cinor coated f/1.5 15mm. lens. Price .. £35
- 4278—Som Berthiot Cinor Telephoto coated f/3.5 100mm. lens .. £27

## LENSES

- 4777—Summar, 50mm., f/2, for Leica .. £30
- 4863—Som Berthiot Stellar enlarging, f/3.5, 50mm. Price .. £5/10/-
- 4425—Dallmeyer Serrac, f/4.5, 10" .. £22
- 4429—Ross Homocentric Wide Angle, f/6.8, 4½", with mount .. £9/10/-

## SUNDRIES

- 4872—Avo electric exposure meter, strap, £9/10/-
- 4832—Sheet film D/D slides (Graphic fitting), 3½" x 4½". Each .. £2/5/-
- 4833—Johnson Peckham adjustable lens hood and filter mount, 5-31mm., filters .. £2/15/-
- 4860—M.C.M. leather carrying case .. £2/10/-
- 4865—M.C.M. Nebro photometer, leads, box, instr. Price .. £6
- 4869—Gnome enlarger, 2½" x 2½", Wollensak Velostigmat 3" f/4.5 lens, leads, lamp, baseboard, 10" x 12" masking board .. £39/10/-
- 25—Metrix rangefinder (double-image type) .. £2

KODAK STORE, 386 George Street, Sydney

## CAMERAS

- 4203—Ensign Cameo, 2½" x 3½", Tessar f/4.5 lens, D.E., roll holder, F.P.A., 4 slides with sheet film holders, W/A attachment, tele. and copying attachment, case .. £37/10/-
- 4119—Agfa Karat, 12 exp., f/3.5 lens, case, £18/10/-
- 4176—Voigtlander Bergheil, 9 x 12cm., Heliar f/4.5 lens, 19 slides, F.P.A. .. £42/10/-
- 4103—Leica IIIB, Summar f/2 lens, always-ready case. Price .. £105
- 4187—Leica IIIF, Summitar f/2 lens, flash gun, Leitz cassette, always-ready case .. £200
- 4205—Leica III, Summitar f/2 lens, always-ready case. Price .. £80
- 4196—Kodak 35, f/3.5 lens, lens hood, filter, port. attach., cable release .. £50
- 4151—Rolleiflex (lever wind), Tessar f/4.5 lens, cap, always-ready case .. £45
- 4141—Kodak Reflex, f/3.5 lens, flash synchro. shutter, always-ready case .. £50
- 4185—Flexaret IIA, f/3.5 lens, Compur-Rapid shutter, always-ready case .. £36
- 4094—Super Ikonta, Tessar f/2.8 lens, always-ready case .. £65
- 4177—Super Ikonta, 2½" x 3½", Zeiss Tessar f/4.5 lens, case .. £40
- 4076—Ensign Popular Pressman, R.B., 3½" x 4½", f/4.5 lens, 1 slide, leather case .. £35

## CINE

- 2015—Kodascope Eight-40 projector, complete with case .. £30

## SUNDRIES

- 1533—Series VI adapter ring, Portra lens, £1/10/-
- 1316—Cooke Aviar IIIB lens, 12½", f/6 .. £30
- 1335—Adjustable Adon telephoto lens, f/9 .. £10
- 200—Supplementary lens for Six-20 Kodak Jnr., 12/6
- 2102—Zeiss Distar lens, 2.5x 37mm., in case, 15/-

# **KODAK STORE, 37 Rundle Street, Adelaide**

## **CAMERAS**

- 708—Six-20 Kodak A, Anastar f/4.5 lens, 4-speed Epsilon shutter (1/25 to 1/150 sec., T. and B.). Perfect order .. £18/10/-
- 800—Brownie Reflex, 12 exp. on 127 film, leather carrying case. Excellent order .. £13/10/-
- 831—1A Pocket Kodak, single lens, 8 exp. (2½" x 4½") on 116 film. Good order .. £4/17/6
- 841—Ensign Ful-Vue, meniscus lens, close-up attachment, 12 exp. (2½" x 2½") on 120 film. Good order .. £2/10/-
- 843—No. 2 Folding Brownie, meniscus lens, 8 exp. (2½" x 3½") on 120 film. Good order, £4/2/6
- 845—2A Folding Brownie, R.R. lens, 2-speed shutter, 8 exp. (2½" x 4½") on 116 film. Good order. Price .. £4/19/6
- 862—Six-20 Folding Brownie, meniscus lens, with black leatherette sling-type carrying case. Good order .. £5
- 866—Six-20 Folding Brownie, Anaston f/6.3 lens, 2-speed Dakon shutter, front mount focusing. Good order .. £6/10/-
- 871—Super Baldina, 24 x 36mm., Zeiss Tessar f/2.8 lens, Compur-Rapid shutter (1 sec. to 1/500 sec., T. and B.), coupled rangefinder, green filter, carrying case. Excellent condition .. £50
- 877—Baldina, 24 x 36mm., Schneider Xenar f/2.8 lens, Compur shutter (1 sec. to 1/300 sec., T. and B.). Good order .. £25
- 878—Ensign Selfix 820, Ross Xpres f/3.8 coated lens, 8-speed Epsilon shutter, leather carrying case. Good order .. £26/15/-
- 879—Ensign Ranger I, Ensar f/6.3 lens, 3-speed Trikon shutter, 8 exp. (2½" x 3½") on 120 film. Perfect order .. £11/18/6

## **CINE**

- 811—8mm. Cine-Kodak camera, Model 20, f/3.5 lens. Good order .. £35

# **KODAK STORE, 250 Queen Street, Brisbane**

## **CAMERAS**

- 8628—Ensign Auto-Range, f/4.5 lens, coupled rangefinder, case, filter .. £32
- 8962—Ensign Commando, coupled rangefinder, Ensar f/3.5 lens, 12 or 16 exp. on 120 film .. £40
- 8588—Voigtlander Vito, 24 x 36mm., Skopar f/3.5 lens, case .. £25
- 8862—Kodak Retina I, f/3.5 lens, case, filter, portrait lens .. £28
- 9001—Six-20 Kodak A, f/6.3 lens, Dakon shutter, case. Price .. £10/10/-
- 7115—Ciroflex twin lens reflex, f/3.5 lens, case. Price .. £38/6/-
- 7337—Argus CIII, 24 x 36mm., f/3.5 lens, case, flash attachment .. £37
- 9039—Leica CII, 24 x 36mm., coupled rangefinder, Elmar f/3.5 lens, supplementary lens, case. New condition .. £89/10/-
- 8549—Retinette, 24 x 36mm., f/6.3 lens, always-ready case .. £10/10/-
- 9025—Voigtlander Brilliant reflex, Novar f/6.3 lens, case .. £10
- 8608—Zeiss Ikon Super Ikonta, Tessar f/3.5 lens, coupled rangefinder, lens hood, filter, case, £40
- 8592—Photavit, Xenar f/3.5 lens, 4 cassettes, cassette loader, lens hood, case .. £24
- 8839—Ensign Auto-Range, f/3.5 lens, coupled rangefinder, case .. £37/10/-

- 9043—Agfa Isolette, 2½" x 2½", f/4.5 lens, Compur-Rapid shutter, case .. £18/10/-
- 8979—Altiflex twin-lens reflex, Victor f/4.5 lens, case. Price .. £11

## **CINE**

- 8652—Ditmar 8mm. cine camera, Berthiot f/2.5 fixed-focus lens, two speeds, carrying case, £32
- 825—Eumig 8mm. cine camera, f/1.9 fixed-focus lens, built-in exposure meter .. £58/10/-
- 766—Dekko 8mm. cine camera, f/2.5 fixed-focus lens, four speeds, Actina tripod, case .. £60
- 924—Kodascope Eight-45 projector, complete with lamp and leads .. £40
- 9068—Wollensak 1½" cine telephoto lens, f/3.5, for Bell & Howell Sportster 8mm. camera. Price .. £23/10/-

# **KODAK STORE, 252 Collins Street, Melbourne**

## **CAMERAS**

- 8667—Kodak 35, f/3.5 coated lens, coupled rangefinder, always-ready case .. £37/10/-
- 8664—Retina I, 24 x 36mm., Xenar f/3.5 coated lens, Compur-Rapid shutter, always-ready case, £24
- 8658—Baldina, 24 x 36mm., Tessar f/2.8 lens, coupled rangefinder, Compur-Rapid shutter, leather case .. £32/10/-
- 8654—Retina I, 24 x 36mm., Xenar f/3.5 lens, Compur-Rapid shutter, flash synchronised, always-ready case .. £26/10/-
- 8646—Flexaret, 2½" x 2½", Mirar f/3.5 coated lens, Compur-Rapid shutter, always-ready case, £30
- 8645—Kodak 35, 24 x 36mm., f/4.5 lens, speeds 1/10 to 1/200, etc., always-ready case .. £10
- 8641—Semm-Kim, 24 x 36mm., Cross f/2.9 coated lens, speeds 1/25 to 1/200 sec., always-ready case .. £10/10/-
- 8639—Zeiss Ikon Ikonflex, Novar f/4.5 lens, speeds 1 sec. to 1/175 sec., B. & T., always-ready case. Price .. £18/10/-
- 8637—Flexaret, 2½" x 2½", Mirar f/4.5 coated lens, speeds 1 sec. to 1/200 sec. and B., always-ready case .. £24
- 8634—Ensign Selfix 820, Ross Xpres f/3.8 coated lens, leather case .. £24/10/-
- 8632—Zeiss Ikon, 2½" x 3½", Novar f/4.5 lens, speeds 1 sec. to 1/200 sec. and B., leather case .. £19
- 8630—Kodak Vollenda, 2½" x 3½", Compur shutter, 1 sec. to 1/250 sec., T. & B., f/4.5 lens, leather case .. £14/10/-
- 8638—Thornton Pickard Ruby reflex, 3½" x 4½", Cooke f/3.5 lens, also Dallmeyer Adon telephoto lens, daylight loading slide, always-ready case .. £30

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- 8662—Kodak 8mm. camera, Mod. 20, f/1.9 lens, case. Price .. £35
- 8660—Dekko 8mm. camera, Anastigmat f/2.5 lens, speeds 8 to 32 f.p.s., leather case, £38/10/-
- 8659—Kodak 8mm. camera, Mod. 20, f/2.7 lens, leather case .. £32
- 8652—Kodascope 16mm. Mod. C projector, resistance, leads. Also case .. £25
- 8649—Kodascope 8mm., Mod. 50 projector, resistance, leads .. £28/10/-

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- 8663—Avo electric exposure meter, case, £8/10/-
- 8661—Palec exposure meter, case .. £7
- 8652—Electric Bewi exposure meter, case, £5/10/-
- 8651—General Electric exposure meter .. £4



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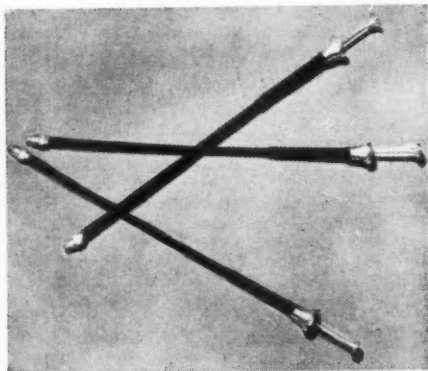
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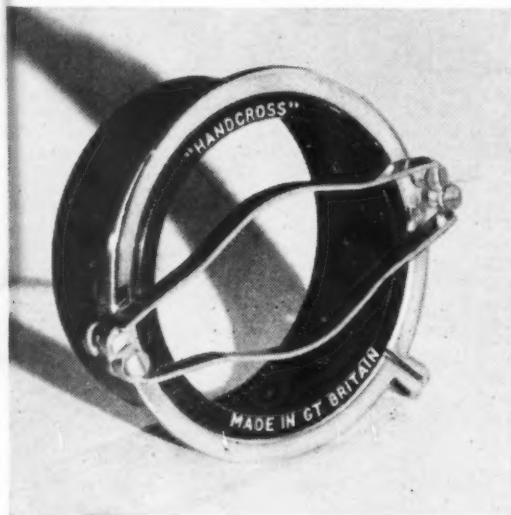
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